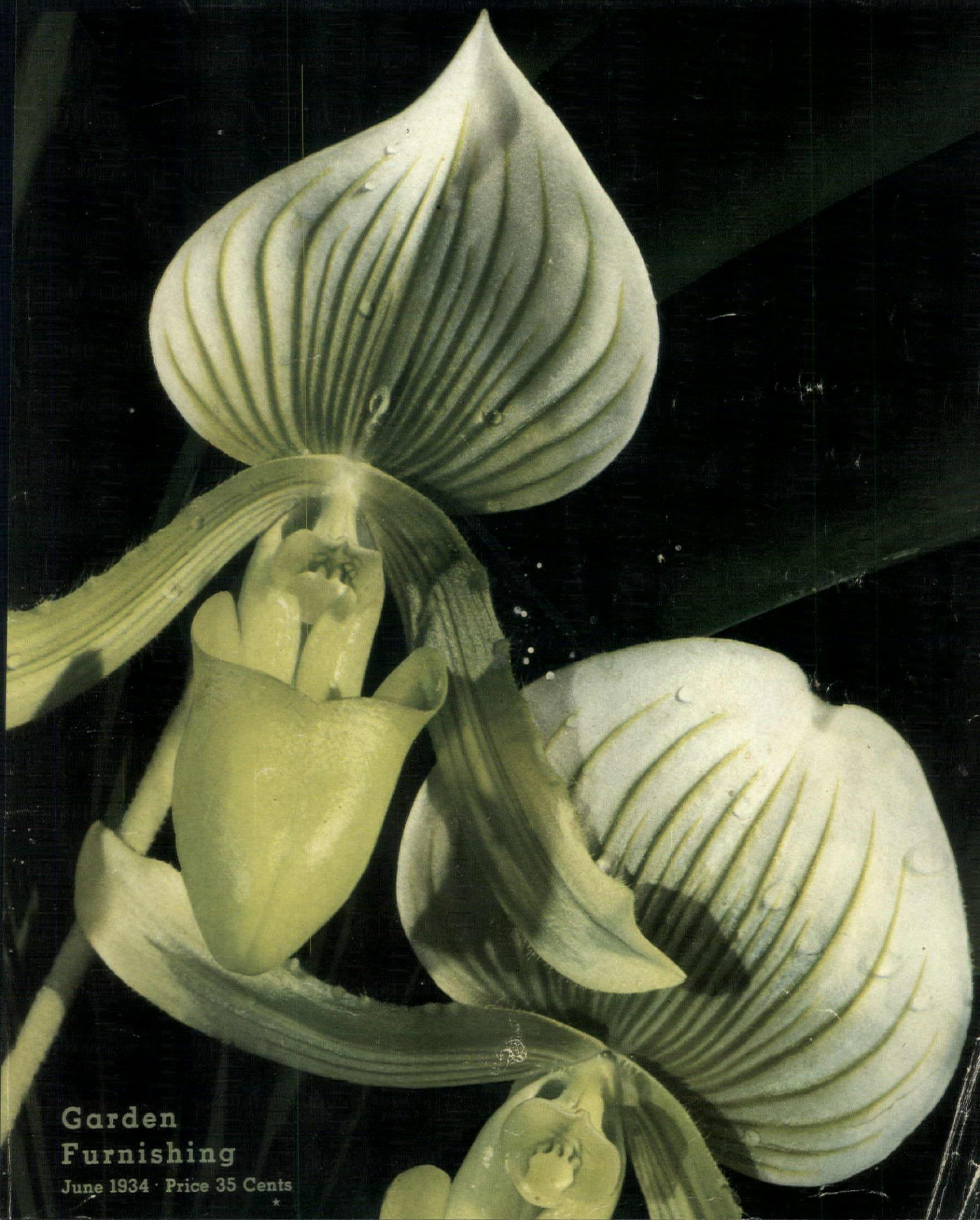


# HOUSE & GARDEN

Condé Nast Publication



Garden  
Furnishing

June 1934 · Price 35 Cents

★



# *Put the* KITCHEN *of the* FUTURE in your home of TODAY!



*Walls of Carrara give this kitchen real charm. Jade Carrara, set to the height of stove and cabinets all around the base of the walls, and used as a background panel for the stove recess, contrasts pleasantly with the White Carrara upper walls. Accenting Black Carrara is used effectively for trim.*

NO longer need your kitchen be a room of utility alone . . . a room that is necessary but a little commonplace. For Walls of Carrara, the Modern Structural Glass, give it a new and sparkling cloak of beauty. The polished surfaces of these walls, their mellow depth of color-tones and elegance, their spacious reflectivity, are the finite expressions of the loveliness that tomorrow's kitchens will have.

Of the future, too, is Carrara's permanence, its ability to retain its original charm year after year. For Carrara does not check, craze, stain, absorb odors or

change color with age. And you can easily keep Carrara Walls clean by merely wiping them occasionally with a damp cloth.

And how easy it is to transform your kitchen with Carrara Walls! They can be installed in just a few days . . . with very little disorder . . . usually right over your present kitchen walls.

The cost of Carrara? Very little more than that of ordinary wall materials. Why not write for our new folder containing illustrations of typical

Carrara rooms, and complete information? Pittsburgh Plate Glass Company, 2206 Grant Building, Pittsburgh, Penna.

## CARRARA

*—>>> The modern structural glass <<<—*

A PRODUCT OF THE PITTSBURGH PLATE GLASS COMPANY





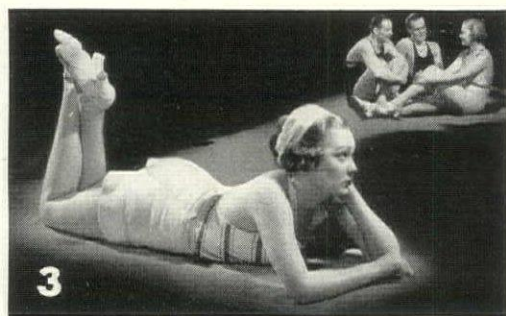
# "It Could Happen to Any Woman!"



1 "We were breaking up, Ned and I, after two years. It was his decision to end our engagement, not mine. I simply couldn't understand it."



2 "Heartsick and worn out, I packed my bags for a stay at the seashore. New places, new faces would help me to forget."



3 "There were loads of attractive people there—two men and a stunning girl particularly. But they didn't ask me to make it a foursome. I looked too sad, I guess."



4 "Later they did invite me to play golf. But they actually left me standing on the 18th green while they stalked off to the club for refreshments. I put it down to bad manners."



5 "That night I went to the hotel dance, determined to have a good time and forget Ned. But not one of the men asked me to dance. It was pretty galling."



6 "Hurt and humiliated, I flounced off to bed and tried to knit myself off to sleep. But sleep wouldn't come. My nerves were on edge."



7 "In desperation I got up and dressed. Perhaps a walk under the cool stars would soothe my ruffled feelings. The night was simply gorgeous."



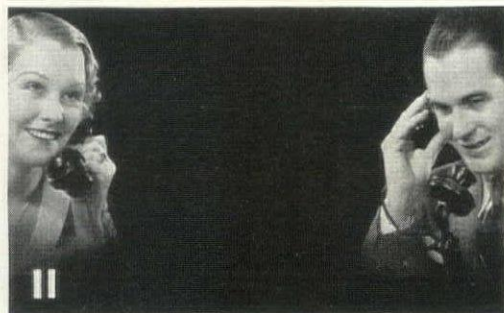
8 "I sat on a little knoll near the water. Then I overheard this: 'Oh, the Crane girl is attractive enough. Lots of fun—but her breath is enough to make you shudder...'"



9 "Mortified and ashamed I hurried back to my apartment and gargled Listerine that very night. (Incidentally, there has never been a day since that I haven't used it.)"



10 "And what a difference it made! The following week at the hotel was one of the gayest I have ever had in my whole life. Dates? I had them to burn!"



11 "When I got home I pocketed my pride and called Ned up. 'If you want to know how changed a girl can be,' I said, 'come up and see me sometime.' He did."



12 "We took up where we left off and it wasn't long before Ned's ring was back on my finger. I'm getting my trousseau next week."

*"Don't Offend Others!"* Use LISTERINE to check Halitosis [Bad Breath]

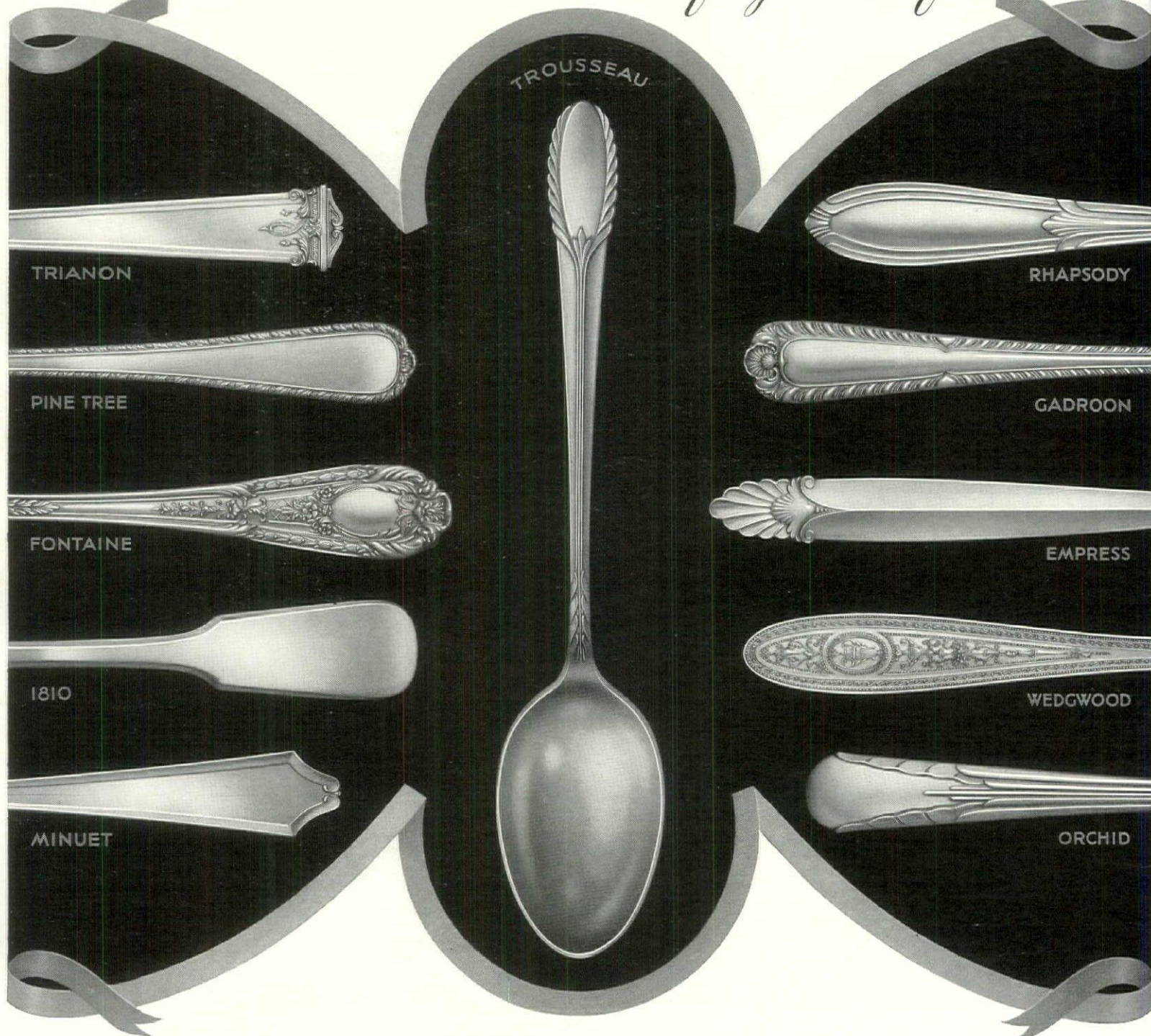
Quit taking it for granted that your breath is always agreeable. It really isn't, you know. Anyone is likely to have halitosis at some time or other—without knowing it. Halitosis is principally

caused, says a leading dental authority, by the fermentation of food particles that even careful tooth brushing has failed to remove. The quick, pleasant, safe way to combat this condition is to

rinse the mouth with Listerine every morning and night and between times before meeting others. Listerine halts fermentation and overcomes its odors. Lambert Pharmacal Co., St. Louis, Mo.



One of these  
will be the LOVE of your life



Which of these Sterling silver designs is *yours*? To which one do you respond because it expresses you, and the setting you have created for yourself?

Is it *Trousseau* — International Sterling's newest? *Trousseau* is a modern classic, designed in today's new spirit of gracious living. But if you prefer the austere beauty

of Early American design, your choice will be *Minuet* — or *1810* — or *Pine Tree*.

Ask your jeweler to show you all these Sterling patterns — in flatware and hollowware. The prices are pleasantly moderate. For instance, six teaspoons, regular weight, are priced as follows: *Rhapsody*, *Wedgwood*, *1810*, *Pine Tree* — \$7.50; *Minuet*,

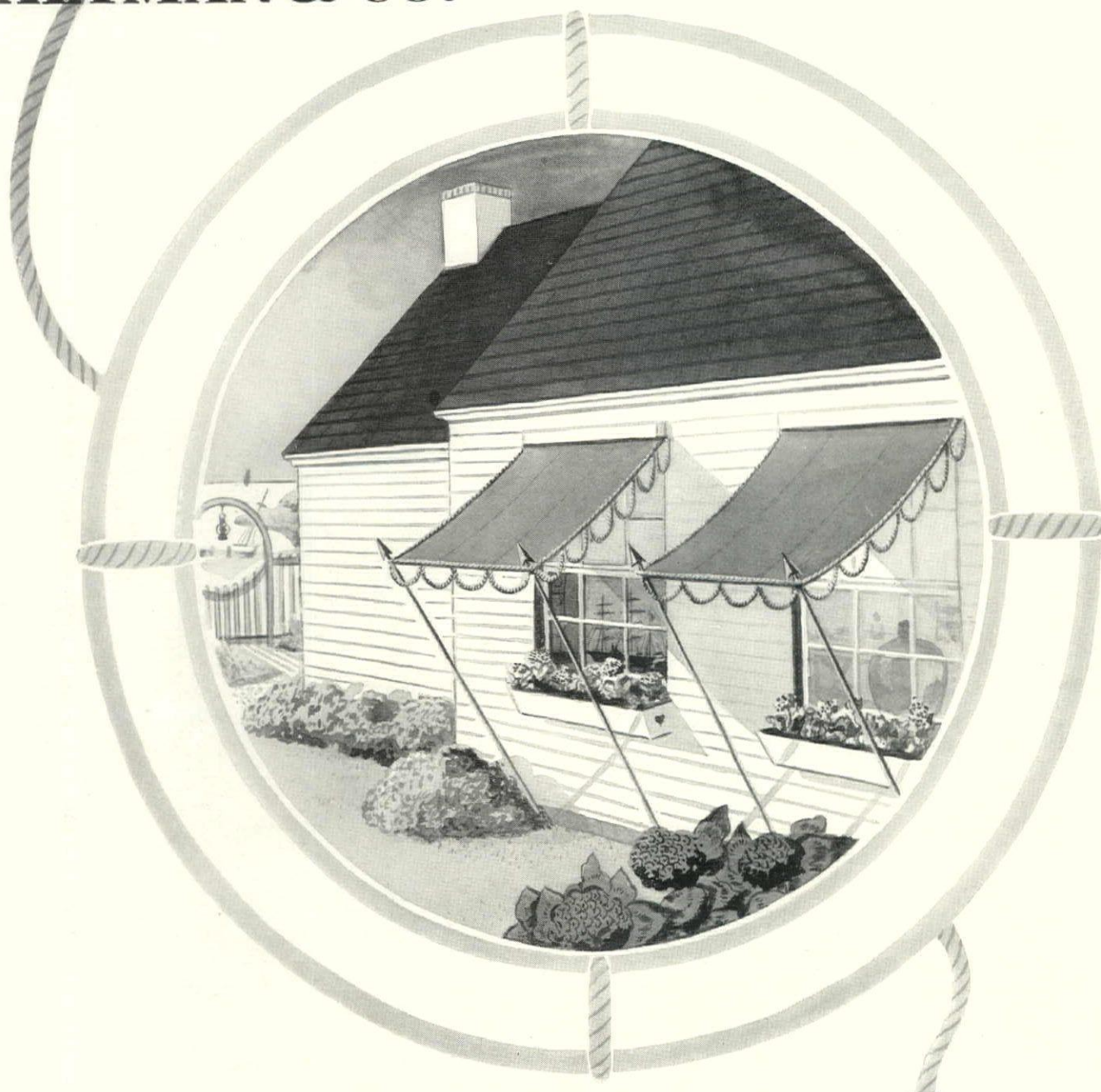
*Trousseau* — \$8.50; *Gadroon* — \$9.00; *Orchid*, *Empress* — \$9.50. *Fontaine*, *Trianon* \$10.

Write to us for booklet, giving complete description and prices of these patterns.

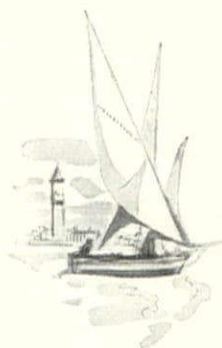
INTERNATIONAL SILVER COMPANY  
Sterling Silver Division  
WALLINGFORD CONNECTICUT

INTERNATIONAL STERLING



**B. ALTMAN & CO.**

**"What," mused an Altman executive, "shall I use for awnings on my fine old grey and weatherbeaten house-by-the-sea?" And pondering thus, he recalled the indescribably lovely colors of sun-and-sea-weathered sails on the boats in Venice. "That would be the color," thought he, "in fact—that would be the very material." Forthwith, with customary efficiency, he dispatched a courier to Venice and purchased several gigantic and genuine Venetian sails. From them we have made: the perfect awnings for homes-by-the-sea; not to mention engaging little cabanas; squares for picnics; beach chairs.**



**Colors** You'll find the awnings and picnic squares on the fourth floor; the small, portable cabanas and chairs on the fifth floor.



# EMERSON

Presents the *Silver Swan*

TRADE MARK

## LEADERS IN EMERSON'S

**\*5 year Guaranteed  
LINE**

### 12 and 16-inch Oscillating 6 Blades—DeLuxe Type

The fan to choose if extreme quiet and large volume of cooling breezes are desired. Ideal for homes, hospitals, theatres, assembly rooms. Full 5-year guarantee.

### 8 and 10-inch Oscillating 10-inch Non-Oscillating

These small Emerson fans are built to the same high quality as the larger Emersons and carry the liberal 5-year guarantee.

### 12 and 16-inch Oscillating 12-inch Non-Oscillating 4 Blades

Excellent fans for places where a large volume of air and movement at high velocity is wanted. The 12" stationary and oscillator types are most popular for residences, small offices, and shops. The 16" is preferred for stores, general offices, hotels, restaurants, factories, etc. Sturdily constructed, quiet, economical, and of course guaranteed for 5 years.

### Emerson 2 Blade 23-inch Air Circulator

Especially recommended for stores, restaurants and other buildings for handling large volume of air for horizontal circulation.

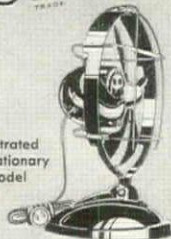
### Ceiling Fans

36-inch—52-inch—56-inch

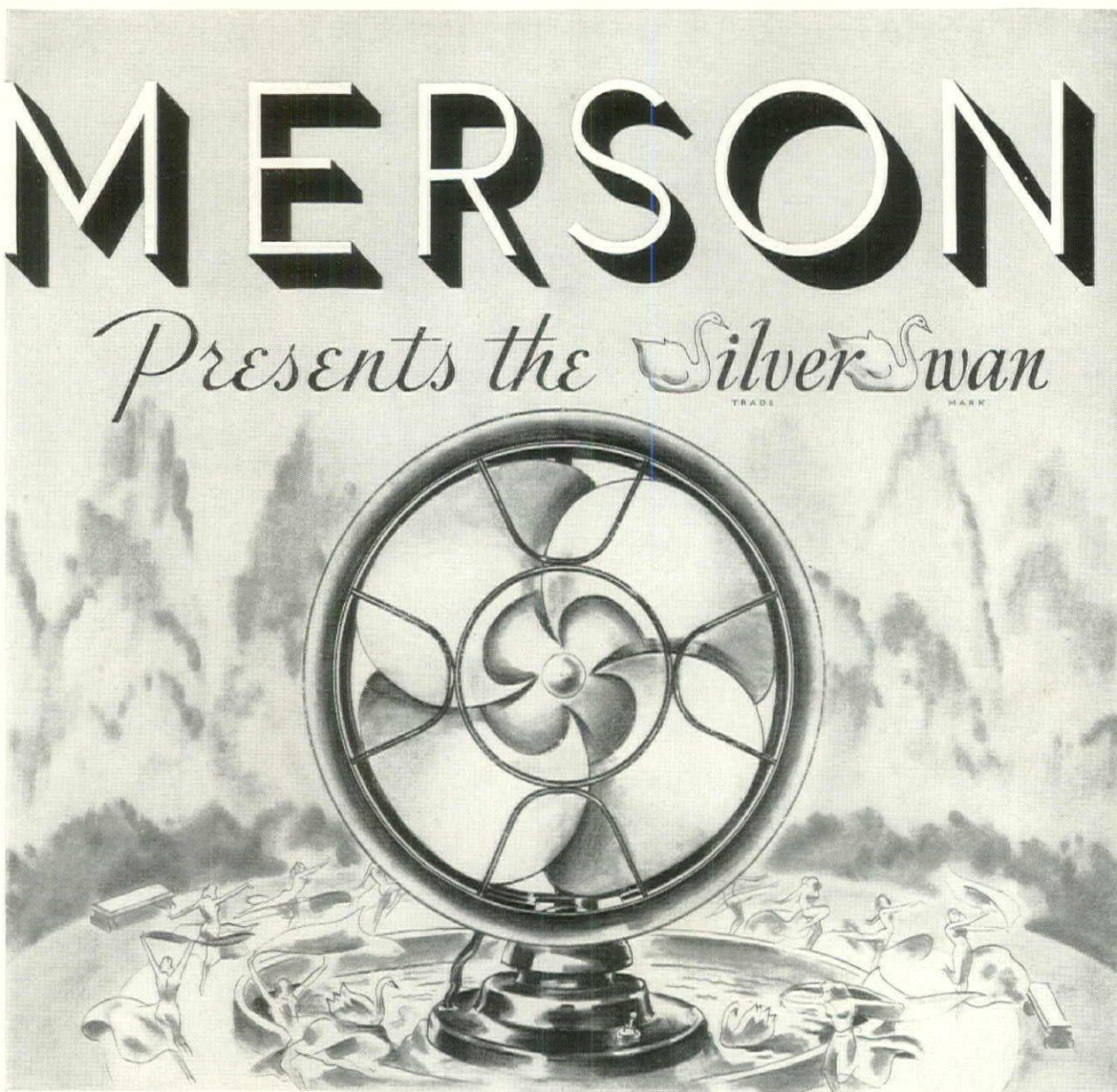
Offered in a wide variety of types, sizes and speeds, suitable for residences, stores, hotels.

and THE  
*Sea Gull*

Illustrated  
8" Stationary  
Model



NEW "Floating-power" fan! Stream-lined, noiseless, genuine Emerson motor, one year guarantee, the outstanding popular-priced fan of the season. Both 8" stationary and 10" oscillator are remarkably low in cost. You'll want a Sea Gull Fan for every room.



## NEW FAN *Sensation*

AMAZINGLY different—delightfully modern. You have never seen a fan anything like the Silver Swan. For the first time, mechanical efficiency and beautiful design have been perfectly combined. The result is a fan that rightfully takes its place in the finest homes. No matter what your decorative scheme—no matter what the period, the Silver Swan in all its aristocratic loveliness will harmonize perfectly.

Any way you look at the Silver Swan it's a beauty. The gleaming silvery blades that cool so quietly—the satin finish that blends so softly into any surroundings—the completely enclosed, dustproof mechanism... all will fill you with a desire to possess this new fan sensation.

You will be proud to be the first in your circle to own the Silver Swan, the latest Emerson creation which justifies the leadership this fine old firm has enjoyed for more than 40 years. Silver Swan is now on display where fans are sold. By all means, see it.

*\*The Silver Swan is Fully Guaranteed for Five Years*

The E M E R S O N  
ELECTRIC MFG. CO.

2018 WASHINGTON AVENUE • SAINT LOUIS, MISSOURI  
Branches: 564 W. Randolph St., Chicago, Ill. • 17 East 42nd St., New York City



**Leaders in the FAN and MOTOR Industry for over 40 YEARS**



"There is only ONE Wamsutta"



GIVE *satin-smooth, long-wearing* WAMSUTTA

THE MOST TREASURED OF WEDDING PRESENTS

THE fineness, smoothness, and lasting economy of Wamsutta sheets and pillow cases have become a time-honored tradition in the buying of trousseaux and the furnishing of well planned homes.

Three generations of brides have been thrilled to find the name "Wamsutta" on hope chest presents and on wedding gifts of sheets and pillow cases for their own first housekeeping.

From grandmother to mother to daughter the reputation of these "Finest of Cottons" has never varied from the highest quality. Eighty years' experience in making fine sheets . . . The finest cotton grown in America . . . The most modern machinery . . . The most painstaking care . . . All these factors combine to maintain the truth of the old saying that "There is only *one* Wamsutta."



WAMSUTTA MILLS  
Founded 1846  
New Bedford, Mass.





Wedding bells will ring in June, or shortly after, for Miss Mary E. Johnson of the Barclay Hotel, in New York City, and Cape Cod, Massachusetts. Miss Johnson will be married in the family home at Cummaquid, at Cape Cod, and it can be safely predicted that among her many gifts will be a Toastmaster Hospitality Tray.

# For the Brides of June and those of other years—

## A MOST APPROPRIATE GIFT!

### ... The Toastmaster Hospitality Tray

JUNE...crowded with new experiences...rich in memories of other years...June ushers in a merry whirl of informal entertaining. And how fortunate the hostess who owns a Toastmaster Hospitality Tray! For here is the *piece d'occasion*—a highly distinctive service especially designed for use whenever informality rules.

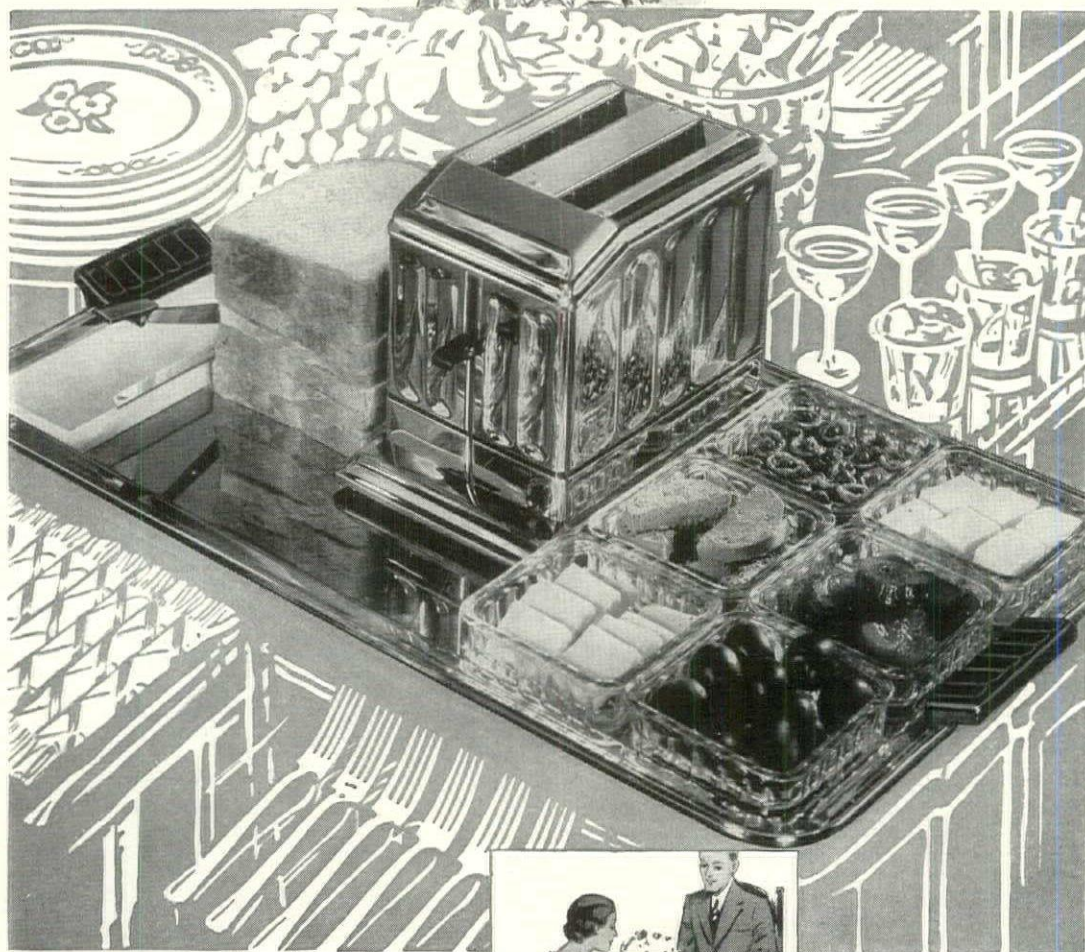
Guests serve themselves—no trick at all with Toastmaster, because its exclusive Flexible Clock times *each toasting individually*, without the slightest attention. At the moment it is "just right" up pops the toast and off goes the electricity. Here's the key to real sociability. Formality vanishes...everybody joins in. And how appetites perk up!

The Tray—of lustrous Chromium—provides all the essentials. Six crystal-clear glass dishes offer a tempting choice of relishes, cheeses, jams, and other spreads. And Toastmaster transforms a variety of sliced breads into delicious, evenly-browned toast, ready to be trimmed and sized by the clever knife-and-block on the Tray.

But remember! *Only* Toastmaster makes this idea practical, because *only* in Toastmaster can you get the magic Flexible Clock that *times each toasting individually without supervision*. As a result, each slice is perfect!

This, a source of pride to the hostess, is also a contributor to good humor at the breakfast table, where Toastmaster does daily duty.

For the brides of June, and those of other years—what other gift blends so perfectly a smart-styled service with an everyday utility? Make this *your* gift! But insist upon a *genuine* Toastmaster Hospitality Tray. This essential to modern *informal* entertaining is featured wherever quality appliances are sold.



**TOASTMASTER HOSPITALITY TRAY  
FOR ALL INFORMAL ENTERTAINING**



**ALWAYS PERFECT TOAST  
AT BREAKFAST WITH TOASTMASTER**

### "HERE'S HOSPITALITY WITH THE TOASTMASTER"

Ideas...and recipes... (good ones... no old chestnuts)... having to do with informal entertaining. If you would like to receive a copy FREE... please write to the Waters-Genter Company, Dept. 674, Minneapolis, Minnesota.



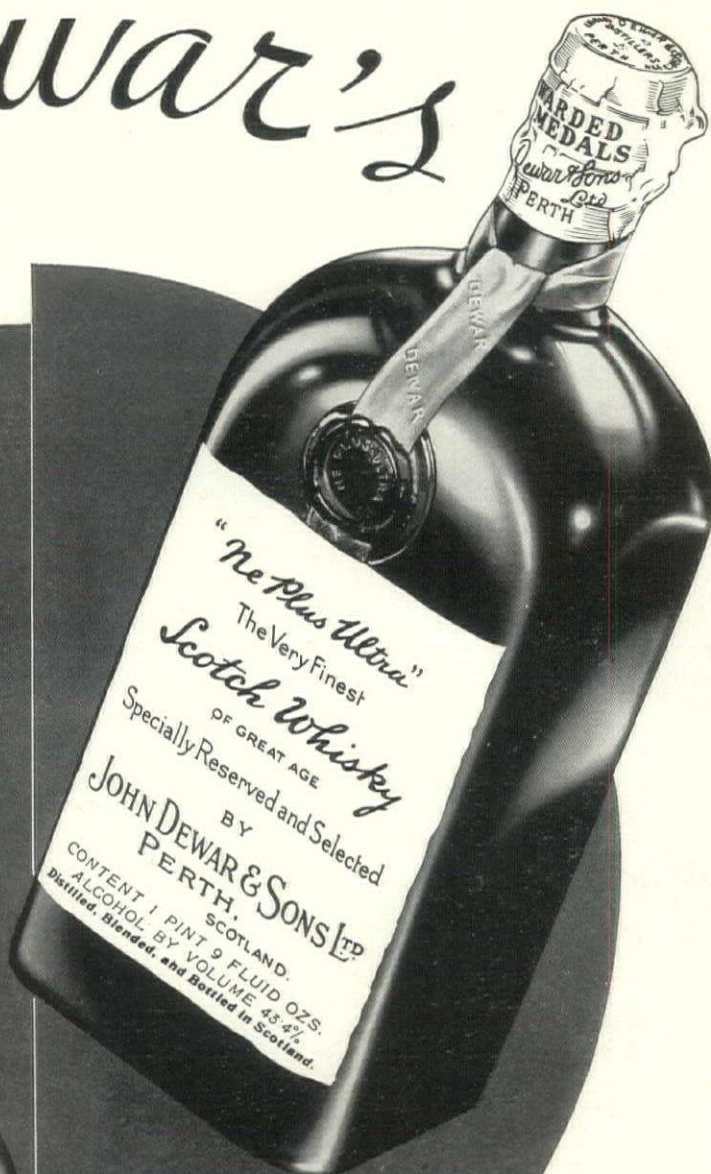
THE HOSPITALITY TRAY complete with two-slice Toastmaster: \$19.75; with one-slice Toastmaster: \$15.25. The Hospitality Tray alone: \$7.50. Toastmasters sold separately: One-slice—\$11.50; Two-slice—\$16.00.

A PRODUCT OF MCGRAW ELECTRIC COMPANY

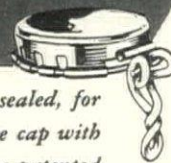


The world's best answer  
to "What will you have?" . . . .

Dewar's



Dewar's Whisky is sealed, for your protection, by the cap with the little lever; the one patented cap that is secure from imitation.



Because the delicious flavour and friendly mellowness of Dewar's "White Label" and "Ne Plus Ultra" have established them as the standards of good taste all over the globe

SOMERSET IMPORTERS, LTD., 230 Park Avenue, New York . . . 1 North LaSalle Street, Chicago . . . 111 Sutter Street, San Francisco

This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state or community wherein the sale or use thereof is unlawful



*Smooth* AS A TABLE TOP . . . YET  
SOFT AS AN AIR CUSHION



COULD you see any advantages—for utility or convenience—in a table cover, blanket or pillow studded with bunchy, cord-made tufts? No. Same way with mattresses. For want of a better method, tufting has long been used in mattress manufacture to keep the "insides" from shifting about.

The Perfect Sleeper, under a revolutionary, exclusive and patented type of construction, brings to you the first and only practical mattress surface that hasn't a dent, crease or ripple. A ticking that can't become loose, flabby or prematurely worn through by cords-and-knots. A shape-holding sleeping cushion that dresses more smartly, can be kept cleaner and more sanitary, is longer-lasting and more evenly soft than any other spring-filled mattress of which you have ever heard!

An inner layer of white Javanese sisal, securely quilted to a strong spring casing, replaces the old-fashioned tufting. The outer padding of deep, fluffy cotton clings to the sisal's thousands of tiny "fingers"—can't creep. The hundreds of resilient, electrically tempered springs are unrestrained—free-acting. Firmly anchored, they can't lean, overlap or work through. . . . The longer you use your Perfect Sleeper the more comfortable it becomes.

See this twentieth-century mattress marvel—particularly the interior-construction model—at your department, furniture or house-furnishings store. Beautiful new damask pattern and colors. \$39.50 (on Pacific Coast, \$42.50). Sleeper Products, Inc., Daily News Building, Chicago, U. S. A. Factories in thirty cities.

A SLEEPER PRODUCT

**PERFECT**



**SLEEPER  
MATTRESS**

Other genuine Sleeper mattresses include: Good Night • Restal-Knight • Dream Mat • Wonder Mat. Prices to fit every purse. As low as \$19.75.

**NO TUFTS...**

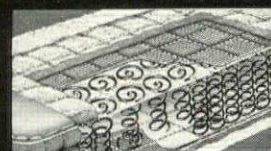
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!



Perfect Sleeper is made and guaranteed only by these reputable regional manufacturers licensed under three basic patent rights:

#### EAST

BOSTON, MASS. (East Cambridge), Enterprise-Moakler Co., 155 Second Street.  
BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.  
HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.  
LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.  
NEW YORK, N. Y., Arnold W. Becker and Co., Inc., 780 E. 138th Street.  
PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.  
PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street.

#### CENTRAL

CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.  
CINCINNATI, OHIO, Adam Wuest, Inc., 511 E. Pearl Street.  
DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.  
DETROIT, MICH., Gordon-Chapman Company, 3976 "C" Street.  
INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.  
LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.  
MILWAUKEE, WIS., Marquardt Company, 3020 W. Clarke Street.  
OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.  
ST. LOUIS, MO., National-Rose Spring and Mattress Co., 322 S. First Street.  
TOPEKA, KAN., McEntire Brothers.

#### SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.  
BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.  
CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.  
JACKSONVILLE, FLORIDA, Florida Spring Bed Mfg. Co., Beaver and Georgia Streets.  
MEMPHIS, TENN., National-Rose Spring and Mattress Co., 767 Kentucky Street.  
NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.  
NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

#### WEST

LOS ANGELES, CALIF., Sleeper Products Company, 1856 West 60th Street.  
PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.  
PORTLAND, ORE., Pettit Feather & Bedding Co., 2337 N. W. York Street.  
SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway.  
SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue.  
SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.



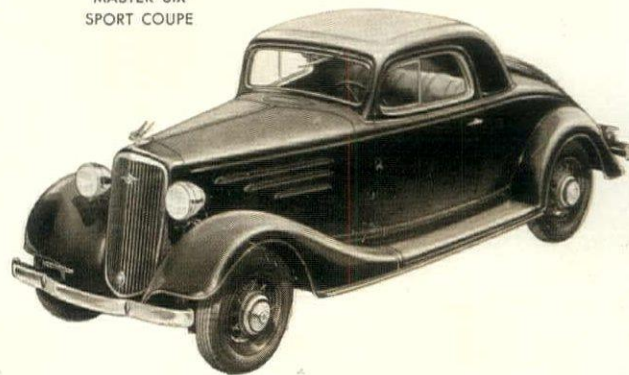
To a  
**PHILADELPHIA HEIRESS**  
**WHO IS HAPPIEST IN THE ROLE**  
*of Lady Bountiful*



You are on the go from morning till night, gathering funds for your many charities, visiting your beneficiaries, searching out more who need your help. Your errands of mercy often take you down narrow streets, crowded with children and difficult to park in. For these reasons, and because of a very real admiration for your efforts, we want to place a Chevrolet permanently at your disposal. You see, in building a car to please particular people, we have built one that exactly meets *your* needs. Chevrolet's special combination of Fisher Body comfort, Knee-Action smoothness, and a quiet Blue-Flame motor will actually let you rest while driving. The big, sure brakes, and marvelously easy control, will relieve the tension of rides down crowded thoroughfares. Wouldn't such a car help to save you time, and keep you fresh? If you agree, it's yours. CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN

*Compare Chevrolet's low delivered prices and easy G.M.A.C. terms*

CHEVROLET  
 MASTER SIX  
 SPORT COUPE



**CHEVROLET**  
**FOR 1934**

A GENERAL MOTORS VALUE



# BOUQUET



DIXIE BELLE Dry Gin has that most desirable of social attributes—the ability to mingle without ostentation. It is a suave, smooth gin, of delicate yet definite bouquet—agreeably smooth, superbly dry—a real contribution to post-Repeal mixing. To you who demand a gin of really distinguished merit, Continental dedicates this fine, dry gin—distilled for your pleasure—and identified by this seal—"Distilled by Continental."

Also distillers of Envoy Club, Snug Harbor and Sweep Stakes Blended Whiskies, and Cavalier Distilled Dry Gin.

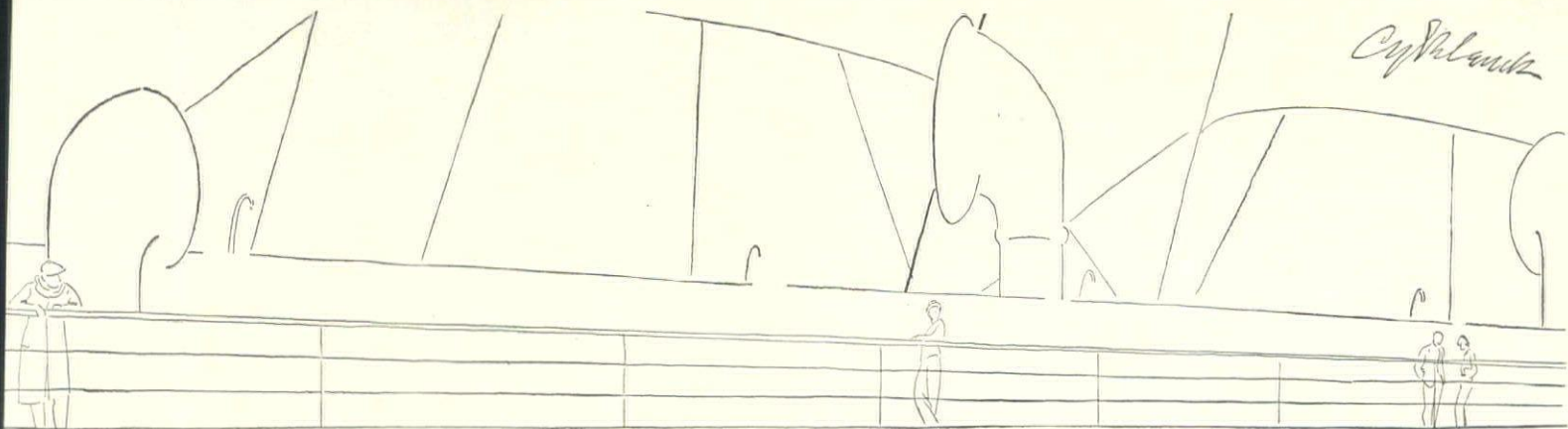
This advertisement is not intended to offer alcoholic beverages for sale or delivery in any state wherein the sale or use thereof is unlawful.

Distilled by CONTINENTAL DISTILLING CORP., Philadelphia

**DIXIE BELLE**  
DISTILLED DRY  
*Gin*







STROLL INTO THE LOUNGE

STEP ALONG THE DECK

PEEP INTO THE PANTRY



and learn the secret of the Olympic's lure!

You will find a roster of eminent names always appearing on a White Star sailing list. And as you stroll aboard, you will see in your first glance through brilliant public rooms . . . your first welcome by a White Star steward . . . your first delicious meal in a White Star salon . . . why it is that the *Olympic*, *Majestic* and their companions are so often first choice with those who have crossed the ocean 50 times or more—seasoned seagoers who know what luxury in ocean travel should be. Regular services to Ireland, England and France. Arrange for passage through your local agent. His services are free.

S. S. OLYMPIC  
June 8 . . . June 29

S. S. MAJESTIC  
(World's largest liner)  
June 20 . . . July 6

M. V. BRITANNIC  
June 3 . . . June 30

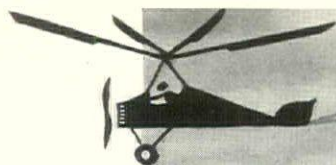
M. V. GEORGIC (new)  
June 16 . . . July 14

WHITE STAR LINE



INTERNATIONAL MERCANTILE MARINE COMPANY . . . NO. 1 BROADWAY, NEW YORK . . . AGENTS EVERYWHERE  
For branch offices see Travelog on pages 10 and 11





# HOUSE & GARDEN'S TRAVELOG

## CALIFORNIA

### Arrowhead Springs

**Arrowhead Springs Hotel.** All sports. Reasonable rates. New health rewards your visit in this restful, charming, modern Spa.

### Yosemite National Park

**The Ahwahnee.** No California visit is complete without Yosemite—and the colorful Ahwahnee. Open all year. American Plan. \$10 to \$12.

## COLORADO

### Denver

**Brown Palace Hotel.** Denver's traditional best. Plan your Colorado trip at Denver, where travel services have all facts at first hand.

### Evergreen

**Troutdale-in-the-Pines.** 140-room hotel, 35 rustic cabins. Cool, healthful climate. Every sport and mountain recreation. Write for literature.

## CONNECTICUT

### Greenwich

**Kent House.** Open May to November. Exclusive clientele. Suites with private balconies. Golf and swimming privileges. Address Halsey Kent.

### Old Lyme

**Boxwood Manor.** Lovely inn on New England coast between New Haven & New London. Enchanting gardens. Golf, saddle-horses, ocean bathing. DOWS.

### Sharon

**Bartram Inn.** Recommended to those seeking quiet. A retreat of serene charm in a beautiful village only 87 miles from New York. Excellent food.

## DISTRICT OF COLUMBIA

### Washington

**The Raleigh Hotel.** New management. Across Pennsylvania Avenue from new Government Buildings. All rooms with tub & shower. \$3, one, \$5-\$8, two, E. P.

**The Willard Hotel.** For comfort, distinction and convenience for as long as you are in Washington. \$4, one, \$6, two up.

## INDIANA

### French Lick

**French Lick Springs Hotel.** Smart—Sophisticated—Spa—Attractions. Europe's famous pleasure & health resort. Climate ideal. Home of Pluto. Amer. Plan.

## MAINE

### Poland Spring

**Poland Spring House.** Mansion House. June 23 to Oct. Where hospitality is truly a fine art. Real comfort. Homelike atmosphere. Unsurpassed table.

### Prout's Neck

**The Willows.** Distinctive seashore resort. Famous for comfort, courtesy and cuisine. Rates reasonable. Climate ideal. Golf, tennis, yachting, bathing.

### York Harbor

**Marshall House.** Also the Emerson and cottages. Beautiful situation. Modern throughout. Highest standards. Exclusive clientele. Golf, tennis, bathing.

## MASSACHUSETTS

### Beach Bluff, Swampscott

**Hotel Preston.** On the ocean front of the famous North Shore. Cool, Select, Private Bathing Beach, Golf, Grinnell Sprinklers. American Plan.

### The Berkshires

**Ideal for your vacation.** Golf, boating, tennis. For detailed information write: Berkshire Hills Innkeepers Association, Dalton, Mass.

### The Berkshires—Great Barrington

**The Oakwood.** A small, modern inn of rare charm in the beautiful Berkshires. Quiet—restful—lovely gardens. Excellent food. All sports. Booklet.

### The Berkshires—Pittsfield

**Hotel Wendell.** Accommodates 650 guests. Fireproof; modern. Single rooms without bath \$2.00 up; bath, \$3.00 up. Golf nearby. N. A. Campbell, Mgr.

### Boston

**Hotels Lenox and Brunswick.** Two friendly-famous Back Bay hotels, located on either side of beautiful Copley Square. Rates from \$2.50 to \$5.00.

### Cape Cod—West Harwich-By-The-Sea

**The Belmont.** Famous seashore hotel overlooking private Bathing Beach. Water temperature 72°. Symphony and dance orchestras. All sports.

### Marblehead

**Hotel Rock-Mere.** Overlooking Marblehead Harbor . . . yachting center. Every recreational feature . . . excellent cuisine. June-Sept. "Booklet A". R. Bruckett.

### Nantucket Island—Siasconset

**Beach House.** In picturesque Siasconset. Modernly equipped 100-room hotel. Ocean view. Wide stretch of moors. All outdoor sports. Amer. & European Plan.

### Northampton

**Hotel Northampton and Wiggins Old Tavern.** An Inn of Colonial Charm. \$2.00 up. Excellent food. Antiques. When in Springfield: The Stonehaven.

### Swampscott

**New Ocean House.** On historic North Shore. All recreational features. Private bathing beach. Best clientele. Booklet. Clement Kennedy, President.

## WILDFLOWER FESTIVAL

The western wildflower will have its brief moment during the week-end of June 9-10 when the Sierra Wildflower Festival takes place in Yosemite National Park. With over 1,200 species and varieties of flowering plants and ferns growing in the park, nature lovers should experience little difficulty in finding at least a few of their favorite flowers. The less ambitious might be interested in the wildflower exhibits at The Ahwahnee. Field trips by motor and afoot, and lectures by well-known authorities are also planned to entertain the visitor.

## SKET CHAMPIONSHIP

June brings the first Virginia Skeet Championship which will be held June 7, 8 and 9 on the skeet field of the Virginia Golf and Tennis Club about a mile from The Homestead at Hot Springs, Virginia. The tournament will include, beside the State Championship, Women's and Junior Championships, which will also carry State titles in their respective classes.

For you anglers, the mountain streams in the vicinity of Hot Springs abound in gamey trout during June. Though trout fishing is confined to a specific season (April 15 to July 1), vacationing at Hot Springs is not. People are coming to realize that because of its altitude Hot Springs enjoys a delightful summer climate.

## LAUREL TIME

Always beautiful, the Poconos are at their best when the mountain laurel blossoms are in full bloom. Their advent, which varies slightly each season, is annually celebrated by a Laurel Time Festival to be held this year from June 15 to 24. Governor Pinchot will choose a young lady from an Eastern college to be the Queen of Laurel Blossom Time. Attended by her court of undergraduates she will be coronated at an elaborate outdoor ceremony, June 22, at the Glen Brook Country Club. This event will be followed by the Queen's Coronation Ball. On the following evening The Inn at Buck Hill Falls has planned for its guests a Laurel Time dance at the Tennis Club.

## JUST TO KEEP POSTED

**BOAT RACES:** Intercollegiate Rowing Regatta, Poughkeepsie, New York, June 16. Yale-Harvard, New London, Connecticut, June 22.

**GOLF:** United States Open Championship, Merion Cricket Club, Haverford, Pennsylvania, June 7-9. Western Open Championship, Peoria Country Club, June 15-17.

**RHODODENDRON FESTIVAL:** Asheville, North Carolina, approximately June 13-15.

**TENNIS:** National Intercollegiate Championship, Merion Cricket Club, Haverford, Pennsylvania, June 25-30.

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### White Mountains—Bretton Woods

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### White Mountains—Sugar Hill

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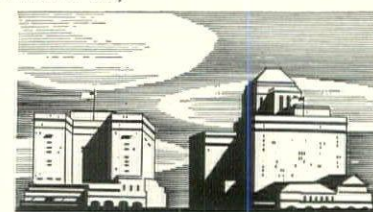
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**The Monterey.** Modern beach-front hotel. Superior accommodations at low rates. Inquiry invited. Phone Asbury Park 1600. Sherman Dennis, Mgr.

### Atlantic City



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## NEW JERSEY—(Cont.)

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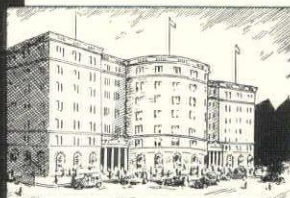
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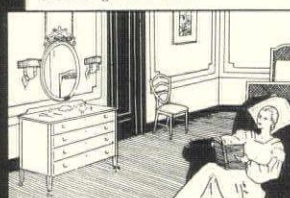
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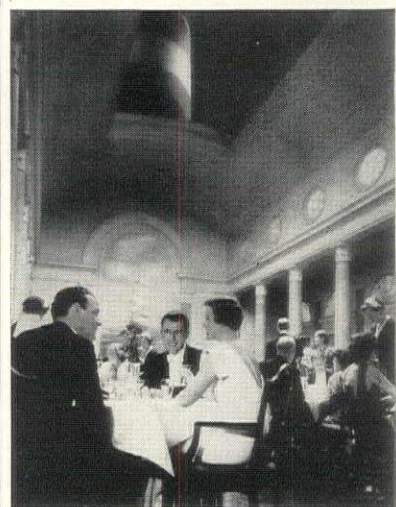
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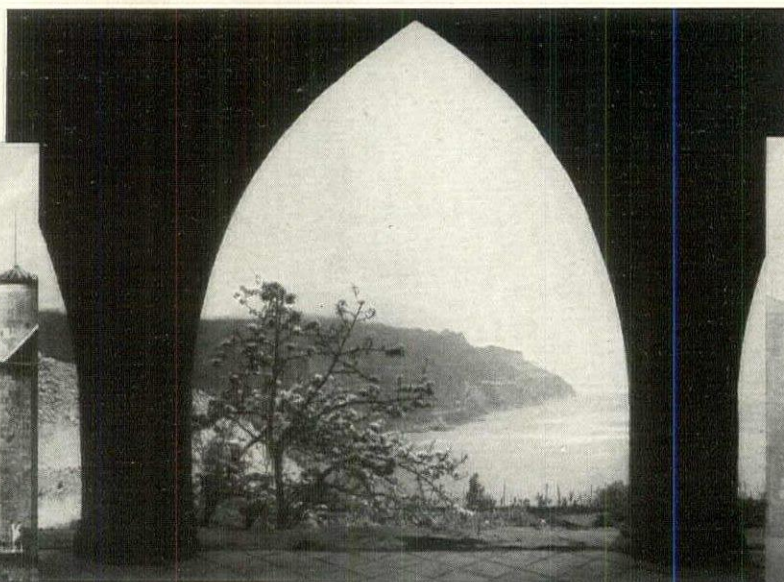
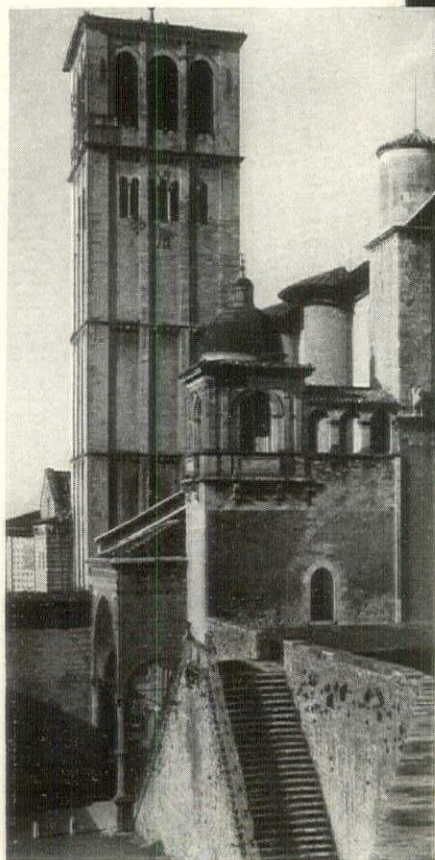
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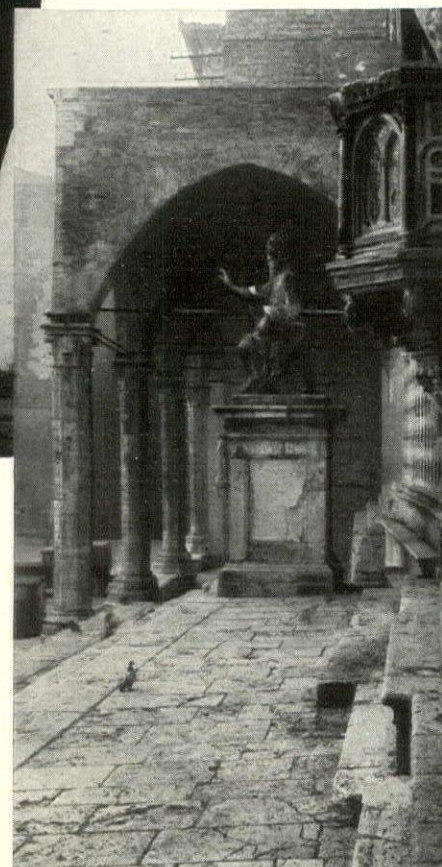


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Statue of Giulio III at the cathedral



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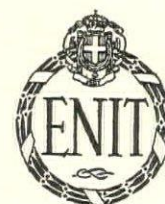
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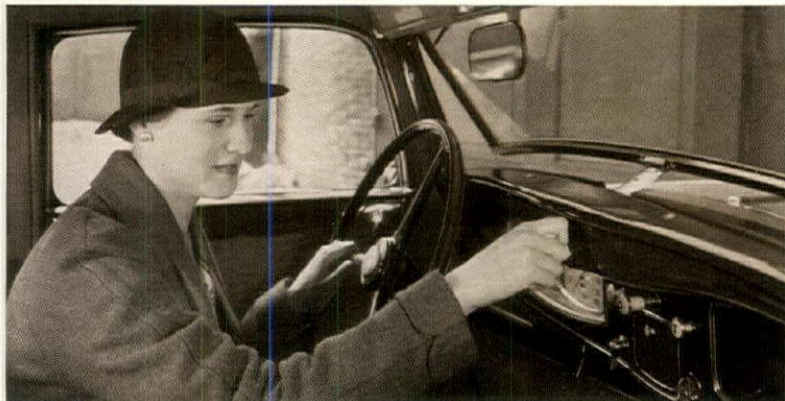
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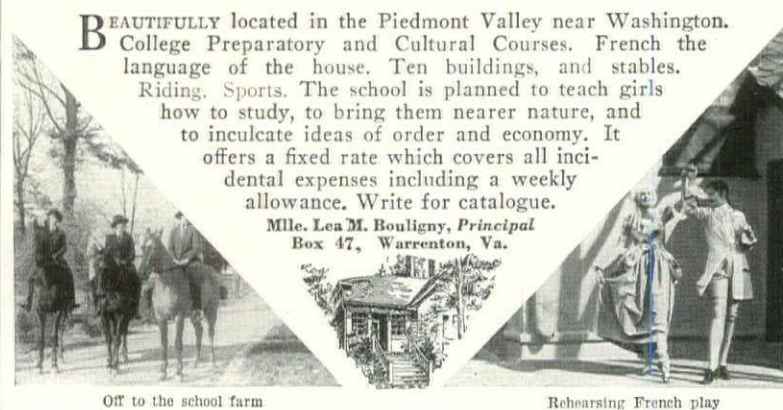
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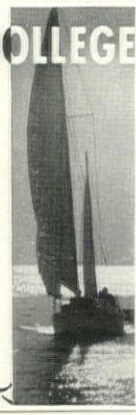
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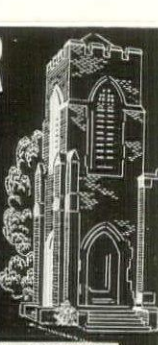
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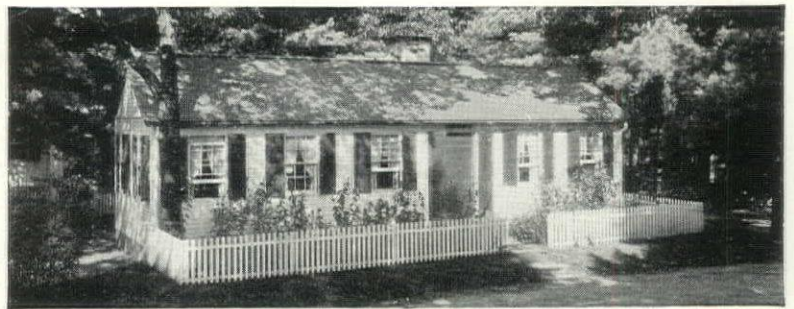


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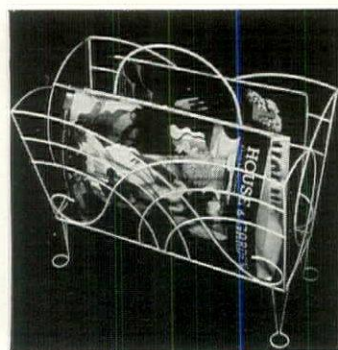


**HIGH-HO!** Here we are again in the open season for June bugs and June brides. Just for a change let's forget the brides and give the bugs and the places they spend their time in some consideration. New furniture for the garden, for instance.

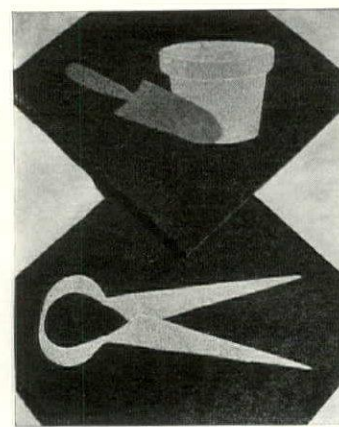
The table above should be a sensation in bugdom as well as on the terrace. It's made of wire rope painted white or other colors to order. Glass top, 20 inches in diameter. With metal flower pot beneath, \$20. Olivette Falls, 571 Madison Avenue, New York



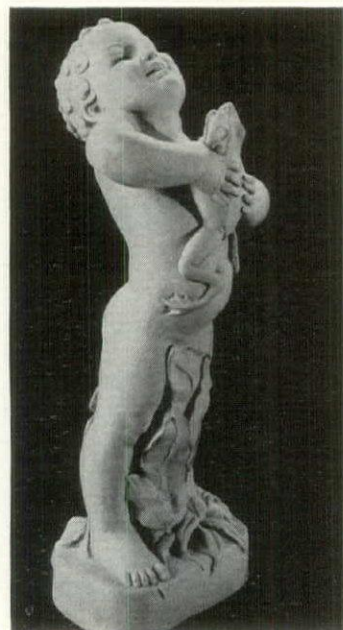
**AND** now the Siamese twins make their first public appearance in the garden. The practical possibilities of these two chairs joined by a convenient glass-topped table are tremendous—not to speak of the romantic atmosphere their tête-à-tête arrangement creates. There's a nice straightforward simplicity about the painted iron frame and the seat and back are of unfigured stretched canvas. In white or any color to order. Price, \$45. From the Mayhew Shop, Ltd., 603 Madison Avenue, New York



**THE** latest household familiar to succumb to the wire attack that is sweeping the country is the magazine rack—and certainly the delightfully airy, graceful example above justifies the surrender. Used out-of-doors it's so light in weight that you can tote it from porch to terrace and back again without developing any extra muscle. And it's so well-designed it can take its place in any summer living room with impunity. Price, \$3.50. Hand Craft Studio, 820 Lexington Avenue, New York



**EVEN** the humblest tool is entitled to its share of decoration and careful styling nowadays and the sponge rubber kneeling pads above are no exception. This summer there'll be new glamor in pruning and even weeding will not be without some fresh delight when the gardener rests upon a pair of smart yellow shears or a red and yellow spade and flower pot group on a black pad. Each pad is 20 inches square. The designs are reversible. \$3, each. From Lewis & Conger, 6th Avenue at 45th Street, New York



**ONE** field in which there seems to be no over-production today is that of garden statuary—at least there is no flood of really new, good pieces as far as this shopper can see. So a rousing cheer for the fountain figure above. If this lusty young man lends some of his exuberance to his surroundings the garden should become a pleasant place indeed. Designed by Mrs. F. M. Thayer. 27½ inches tall. \$100. Galloway Terra-Cotta Company, Walnut and Thirty-Second Streets, Philadelphia, Pa.



**THE** portable, folding refreshment stand above is a vital addition to the equipment of the week-end cottage. Sturdily built it seems to have been made for roughing-it—besides which it is so inexpensive that any accident that may befall it won't seem like a catastrophe to your pocketbook. Black painted iron frame; red waterproof covering on two shelves—or the coloring can be had in vice versa arrangement. \$3.25. Tumblers of clear glass, \$4.25 a dozen. Pitcher, \$3. William Streeter, Ltd., 870 Madison Avenue, New York



**IN** INTERESTING contrast to all the gay and giddy and studiously casual accessories that mark the out-of-doors of late the chair above arrives with quiet dignity upon the garden scene. Designed after the more majestic phases of the Empire period it is the perfect complement to the formalized type of garden. Seat and upper part of back are ash-wood finished in black. The metal is aluminum done in silver. Other color combinations may be ordered. \$45. Settee for two, to match, \$115. Carbone, 348 Congress St., Boston, Mass.



**YOU** could look far and not find a lamp so thoroughly perfect for summer use and especially for a country house as that above. The base is metal, brass-finished, trim and light and unobtrusive. The parchment shade is cool-looking—white with red and gold swag and star motif to match the small, lacquer-red painted metal table beneath, studded with brass stars. An idea for the sun porch, too. 62 inches tall. Base, \$36. 18-inch shade, \$7. Waverly Studios, 15 Waverly Place, New York



IF YOU'RE to be city-bound most of the summer you can have a hanging garden all your own with a wall-bracket or two like that at the right. Wire twisted to look like cord is arranged in swag effect terminating in metal supports for two flower pots. Either painted white or in your favorite color, \$5. With single flower holder, \$3.50. James Pen-  
dleton, 16 East 48 Street, New York



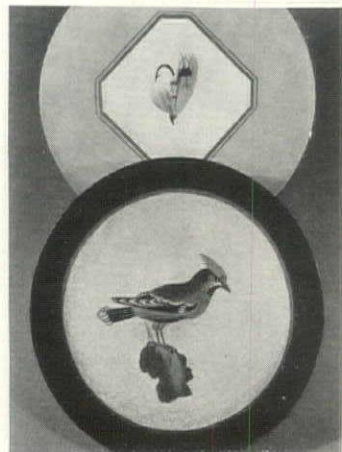
PITCHER and tumbler at left remind us it's high time we beer drinkers made ready for the summer. From molds a hundred or more years old, these pieces have that crude look that is especially attuned to this beverage. The glass has a fascinating syrupy quality, and comes in a deep blue, a woody brown or green. Pitcher, \$2. Glasses \$9.60 for 8. Aluminum tray, \$4. Jane Mer-  
rick, 103 Rockefeller Plaza, New York



ANOTHER means of getting a little green into his life is offered the apart-  
ment dweller in the plant basket at the right. 28 inches long, it will fit nicely on the window sill—holding from 3 to 4 pots of flowers. White or colored painted wire. \$18. Blanche Fall Storrs,  
518 Madison Avenue, New York



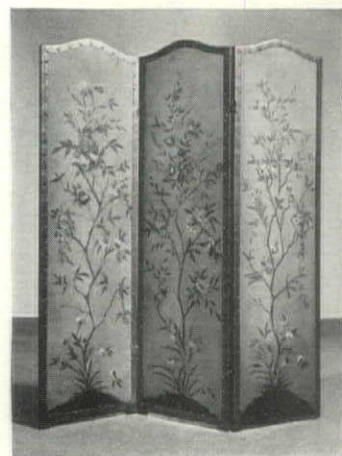
THE hot-plates at the left have a nice country air about them—especially the sporting design at top decorated with fish hook and gayly red and yellow fly on a white ground. Cream border. A band of black encloses the cracked, parchment-colored center on the other, with bird in bright, natural colors. Of pressed fibre, lacquered and with felt back, these are imported from Eng-  
land. \$48 for 12. House of Wedding Presents, 21 East 55 Street, New York



BOOK-ENDS, wall-brackets or just flower pots—use the bits of lead at right for any one of the three, with equally good effect. The shield at the back is faced with felt for book-ends, and there's a place at the top of each for the nail if they're to be brackets. \$4 the pair. Ar-  
line MacDonald, 8 E. 54 St., N. Y.



WHEN open summer doors or windows make privacy or protection from stray drafts desirable, the screen comes to the rescue. That at the left is especially handy, for the type of design and the colors in which it is available will be at home in almost any type of room. Flowers in soft tones on parchment or pale green ground. Simulated leather-  
covered panels, 62 inches tall; 18 inches wide. \$60. Venetian Art Screen Co., 540 Madison Ave., New York



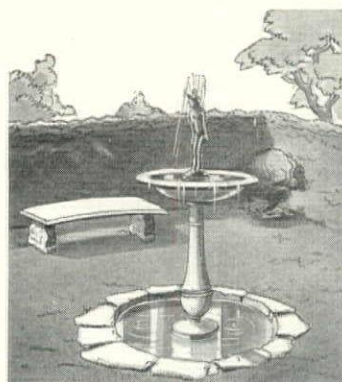
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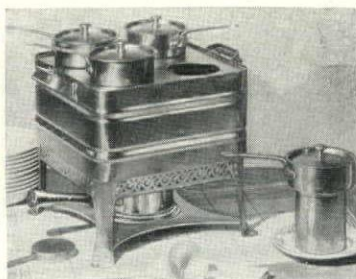


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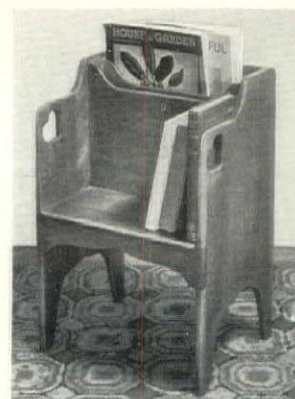


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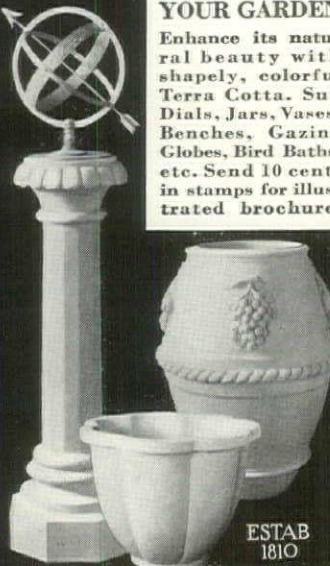
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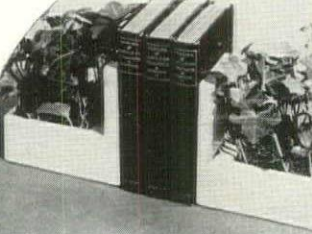
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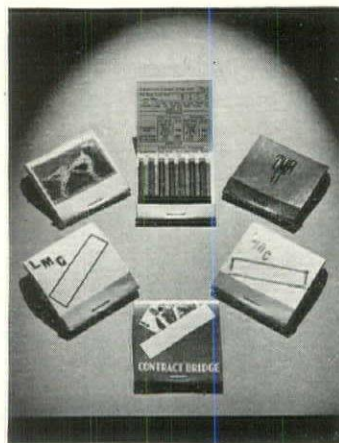
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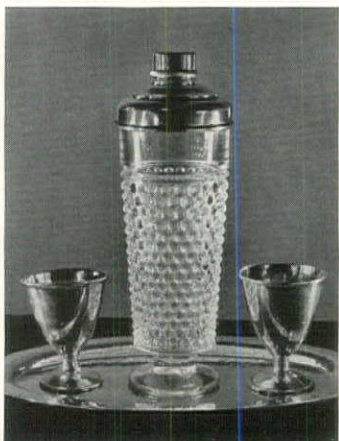
Every garden needs dependable old faithfuls—and new blood. For transfusions that lift a garden from the merely good to the spectacularly successful—study The Garden Mart on page 90.



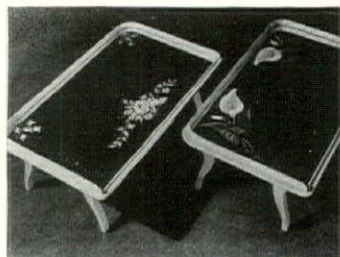
NO MATTER how purposefully you may set out to be a hermit this summer—if you've a country house you must be prepared for guests. You can either let them take things as they find them or you can coddle them to the point of breakfast in bed. In the latter case you should add the festive touch of mirrored breakfast trays decorated with white and gold roses or white and green calla lilies. \$10. James McCutcheon, 5th Avenue & 49th Street, New York



IT BEGINS to look as if the tables are being turned on us humans—with our erstwhile victim, the fish, getting us on the hook. Certainly there's scarcely a moment in our daily lives, from the morning shower to the cocktail hour, in which we can do without these watery wayfarers. They disport themselves on the bathroom wall and then pose as ashtrays or book-ends. Their latest impersonation is in glass as the canapé plate at the right. A cocktail glass to match fits neatly into a round groove near the tail. The cocktail glass is decorated with a three-letter monogram. Plate with glass, monogrammed, \$14 a dozen. Monoglass Ware Co., 225 East 60th Street, New York



MATCHES have certainly come up in the world, what with the smart new jackets they've taken to wearing. Silver matchbooks now are decorated with your monogram in color and white matchbooks show a picture of your country house or its mascot—dog, cat, etc. The first, \$5.50 the hundred; second, \$17 per thousand. For very special parties the matchbook-placecard has just made its debut—white with monogram and name frame in gold. \$5.50 a hundred. Matchbooks with nameplate, and contract bridge score inside, \$1 for 50. All with waterproof match-scratcher. Ownname Products Corp., General Motors Bldg., New York. Incidentally bridge scores or cocktail recipes can be had in any other designs



FOR THOSE informal meals that are one of the nicest things about entertaining in summer—there are a number of new inventions. A "thermos" bowl for hot or cold dishes intrigues me especially. There it is in the upper left hand corner. Designed by Russel Wright, it's constructed of two layers of brushed aluminum—the air space in between supplying the thermostatic element that keeps your salad cold or the beans hot. The lid is wood. The cheese and cracker tray in the foreground is the new satin-finish aluminum, and so is the thumb-printed oblong dish at right, a sanctuary for hot dogs. Bowl, \$3.50; tray, \$4.75; hot dog dish, \$2. Chelton, Inc., 859 Lexington Avenue, New York

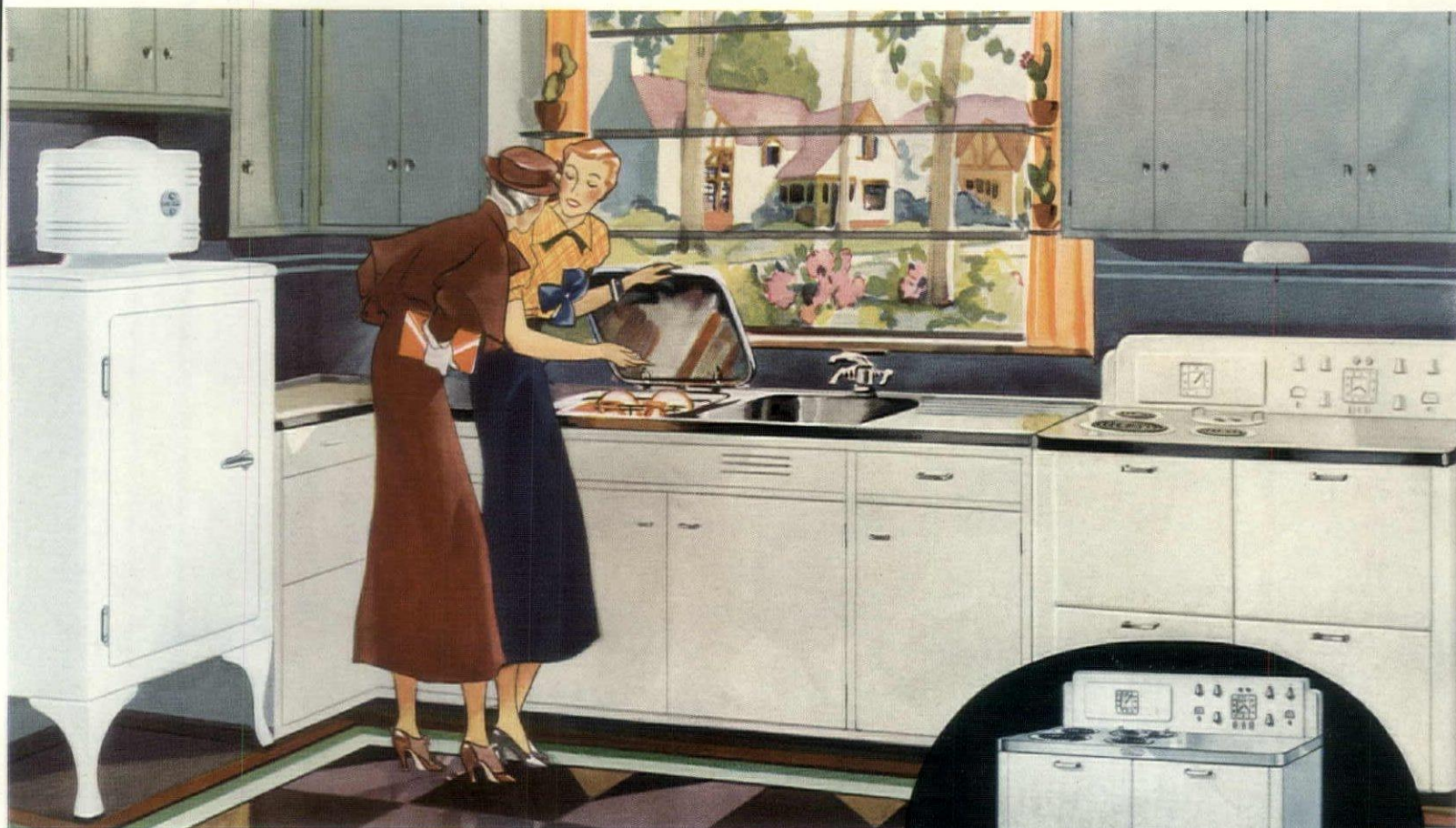


THE three members of the beverage set at the left are discreet additions to the party à deux, the miniature shaker holding a comfortable number of drinks for a twosome. Said shaker is made of hobnailed glass, which is nice to hold and substantial enough to appeal to the not-too-gentle male. Top of pewter, and two glasses—no more, no less—of pewter to match. There's something about the appearance of these three pieces on their little pewter tray that's irresistibly heartwarming, and very conducive to good cheer. \$9 the set. Abercrombie & Fitch, Madison Avenue at 45th Street, New York





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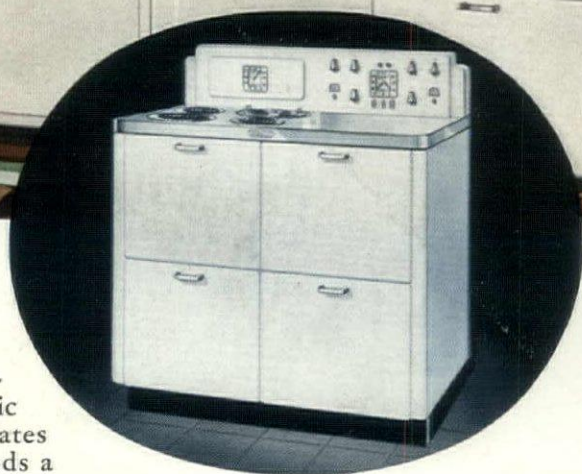
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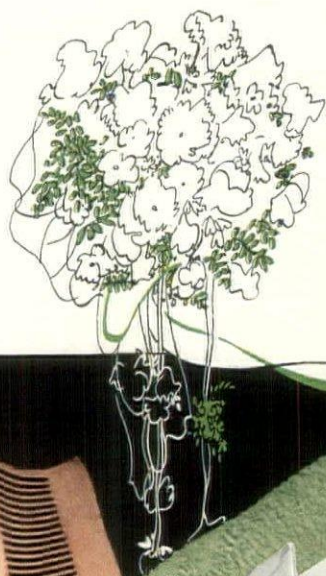
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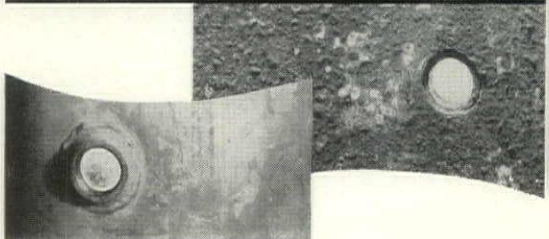
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**The Great Hound from Ireland**

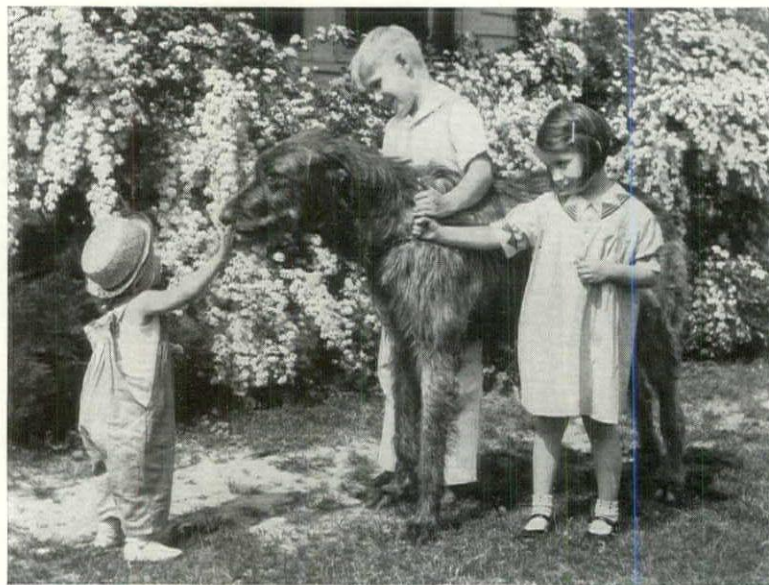
THE Irish Wolfhound is the tallest of all dogs. He is built on greyhound lines, but more robust, with a harsh wiry coat and a short but dense undercoat; the eyes well browed, the muzzle feathered, the underjaw evenly bearded and a well-covered stern. The lines of strength are major points in an Irish Wolfhound, but they must be compatible with lines of swiftness, a muscular, graceful dog that is large and active.

His color is interesting and a matter of personal preference as the standard recognizes light cream or fawn brindles, various grays, tawny gray shades

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Male Irish Wolfhounds are rarely shown that are less than 33 inches and many are 35 and 36 inches at the shoulders, even bitches averaging 32 and 33 inches.

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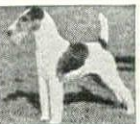
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## The Great Hound from Ireland

For two thousand years he has been noted for his loyalty to man and as a mighty hunter. These traits are as dominant in him today as in the earliest times. As they were then so are the Irish Wolfhounds of today remarkable for their traits of companionship, sagacity and reliability.

The history of the breed is interesting. The data used herewith is authentic and much of it taken from Father Edmund Hogan's "The Irish Wolfdog", the edition of which has long since been exhausted. Father Hogan, a Jesuit priest, devoted years to searching modern and ancient classics for all references to this great hound and evidences of its character, size and appearance. His work is conceded to be authoritative.

This breed was well known in Roman days. The first authentic record of Irish Wolfhounds in history was in 391 A. D., when the Roman Consul, Quintus Aurelius Symmachus, mentions them in a letter to his brother, Flavianus, in thanking him for the gift of seven Irish Wolfhounds which he had contributed for their circus combats and of which he said, "All Rome viewed them with wonder."

The early literature of Ireland abounds in references to this large dog used for hunting by the ancient Kings of Ireland and also as a vanguard in the King's army when it went into battle. Ancient laws of Ireland show that the dogs were held in great esteem and since earliest Celtic times they have been guardians and companions in the chase to the nobility.

The great hound was the most valued and sought after hunting dog of the early centuries, not only for his hunting



Bally Tobin of Ambleside.  
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pro prowess, but for his wisdom. This gracious and noble giant was much sought after by foreign monarchs, being considered a fit and pleasing gift to royalty.

In the fourth century, Cormac, a King of Ireland, had a great kennel of hounds, and the Master of Hounds was the famous Finn. We are told his hounds numbered three hundred, and his puppies, two hundred. Finn had a favorite hound named Conbec, and not in all Ireland might any stag whatsoever, at which he was slipped, find covert before he would head him off and run him right back up to the Fiann's main pack, and to their attendants, and it is said that neither did hound other than he ever sleep in the one bed with Finn. At Traig Chonbice he was drowned by Goll, a rival of Finn.

(Continued on page 20)



Dermot of Ambleside, John E. Ott, owner

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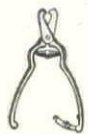
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YOUR MONEY BACK IF NOT SATISFIED.



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## The Great Hound from Ireland

(CONTINUED FROM PAGE 19)

In the tenth century, Olaf, a Norwegian, son of an Irish Princess, says to his friend, Gunnar, as we find in the Saga of the Burnt Njal: "I will give thee a hound that was given to me in Ireland; he is big, and no worse than a stout man. Besides, it is part of his nature that he has a man's wit, and he will bay at every man whom he knows to be thy foe, but never at thy friends. He can see, too, in any man's face whether he means thee well or ill, and he will lay down his life to be true to thee. This hound's name is 'Sam.'" After that he spoke to the hound: "Now shalt thou follow Gunnar, and do him all the service thou canst." The hound went at once to Gunnar, and laid himself down at his feet. Later, history relates, when Gunnar's enemies plotted to kill him, they killed the Irish hound first.

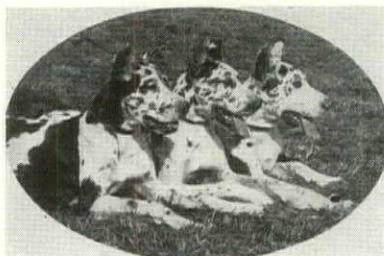
A curious old manuscript, of the 12th Century, mentions a certain Mesrodia, King of Leinsternien, who had a wolfhound named Aibe, whose fame filled all Ireland. For this hound six thousand cows and other things were offered by the King of Connacht. At the same time the King of Ulster offered approximately the same sum. Feeling ran so high over the dog that the kings and their retainers betook themselves to their swords and a mighty battle ensued. History does not relate who won the dog.

In 1596 the great Spanish poet, Lope de Vega, wrote a sonnet on the Irish Wolfhound, where he describes one surrounded by an army of curs, barking at him.

In 1790 Bewick says: "The Irish greyhound is the largest of the dog kind, and its appearance the most beautiful. He is about three feet high, somewhat like a greyhound, but more robust. His aspect is mild, his disposition peaceable, his strength so great that in combat the mastiff or bulldog is far from being equal to him. He mostly seizes his antagonist by the back and shakes him to death, which his great strength enables him to do."

These most powerful dogs were used not only in hunting the Irish wolf, but also the gigantic Irish elk, which stood six feet at the shoulder. These big wolf-hunting greyhounds are referred to as "Irish dogs," "big dogs of Ireland," "greyhounds of Ireland," "wolfdogs of Ireland," and the more modern appellation, "the Irish wolfhound."

But with the disappearance of the wolves and elk, the breed was allowed to become almost extinct, and it was left to Captain G. A. Graham, of Dursley, a Scotchman and an officer in the British army, to collect the last remaining specimens and, by judicious outcrosses, to rehabilitate the breed.



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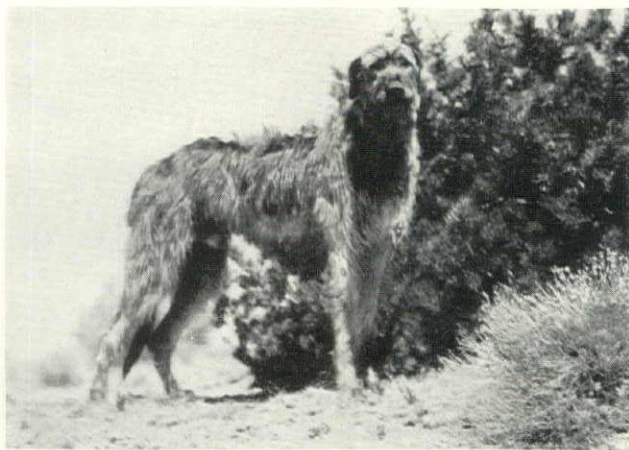
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It was from these strains that Captain Graham secured specimens, and he deserves unlimited credit for his work, which was begun in 1862. He worked for twenty years before his ideal was attained.

There was little difficulty in restoring size, but to gain uniformity of type was a slower process. Great strides have been made and there is no fear now that the race will ever again suffer neglect, and they bid fair to be again as world famous as they were in the days when the Irish Kings and their nobles bred these greatest of dogs.

The Irish Wolfhounds of today still bear witness to the ancient proverb regarding them, "Gentle when stroked,

fierce when provoked;" and yet another, written in the 16th Century, "And all their manners do confess, that courage dwells in gentleness." They are pre-eminent in the field whenever tried.

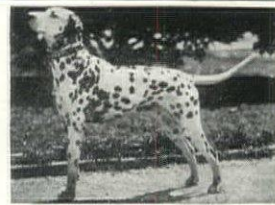
As guards, they are perfection. Fearless and powerful, yet they are not sharp mannered nor aggressive to well-meaning visitors, and do nicely distinguish between them and trespassers.

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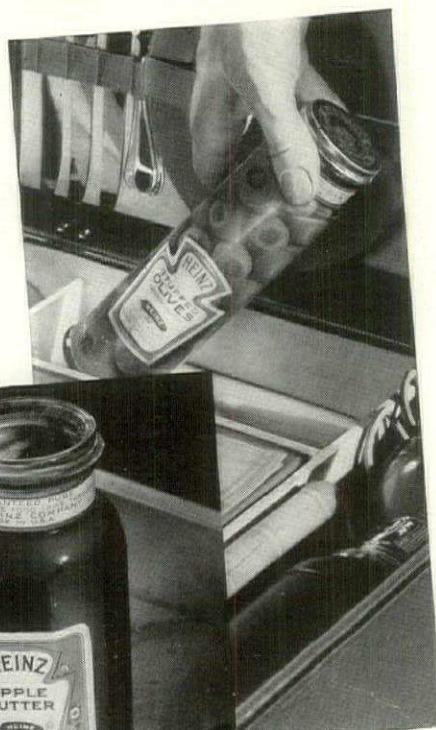


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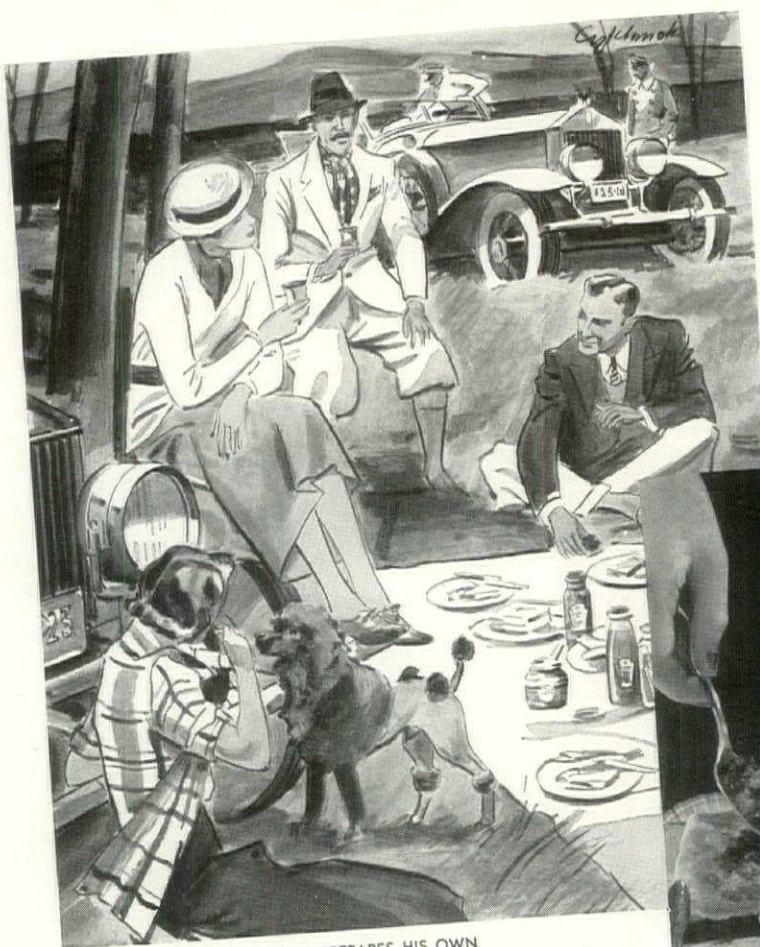




OLIVES MUST



PEANUT AND APPLE BUTTER SHOULD



EACH PREPARES HIS OWN

# PICNICS *Can be fun!*

A GRAND new technique comes to the outdoor buffet feast—a modern method that assures the gourmet keen enjoyment.

Sandwiches are fabricated on the spot, each guest operating on his own. Thus everyone can choose his preference, and every sandwich is an instant-fresh delight.

Pack the hamper high with things that go to make a sandwich feast. For instance: Heinz peanut butter, Heinz old-fashioned apple butter, Heinz delicious ready sandwich spread, and Heinz smooth and creamy mayonnaise. Heinz India relish, queen and stuffed Spanish olives, and Heinz gherkins, sweet and sour. And don't forget to pack a quantity of Heinz dill pickles. Fill a giant vacuum bottle with Heinz vine fresh tomato juice, well chilled.

Sliced meats—and take a jar or two of Heinz prepared mustard and some Heinz tomato ketchup.

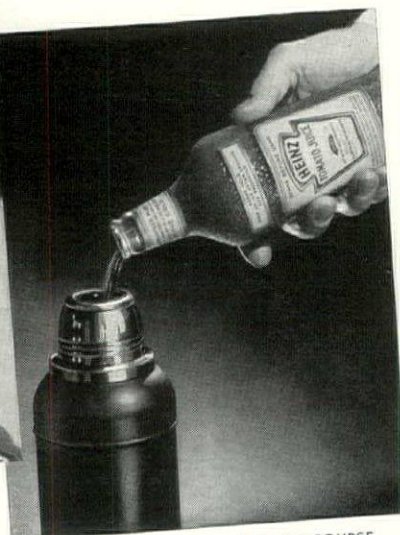
Then tins of Heinz oven-baked beans, to open at the picnic spot and serve, cold, or heated over an outdoor flame. Heinz oven-baked beans and Heinz cooked spaghetti, make a tasty basis for a picnic spread or for a meal at home.

Five minutes after you've decided on an outdoor feast, your hamper's packed, and off you go. Do try a picnic, a la 57 Varieties, and discover that a picnic *can* be fun.

**By Josephine Gibson**



INDIA RELISH AND GHERKINS DOUBTLESS



VINE-FRESH TOMATO JUICE, OF COURSE





■ If we read the signs aright, there is about to be a marked pick-up in small house construction. The Government has it in mind, thousands of potential new owners are speculating about it, and whole armies of workmen and building material people are ready to jump in as soon as they get the word. What more logical, then, than that we should feature small house plans and pictures in July?



■ Someone, we seem to remember, once remarked that an army is no better than its feet—or words to that effect. Well, maybeso; anyway, we are convinced that the general principle applies to houses and their roofs. If the roof is leaky, short-lived or homely as sin, what matters it how much good money and good taste are lavished on the interior? So next month Gerald Geerlings takes up good roofs in a way you won't forget



■ July is much too hot a month to take up quilting, do you say? Not at all, for you must remember that it takes time to make one of these cold-weather comforters in the way we describe next month, to say nothing of deciding in the first place which one of the several designs best fits your individual needs. Decidedly, summer is the time for you to begin



■ And for the gardener, an excellently informative and practical article on those espaliered fruit trees which are so frequent a feature in European gardens. These highly ornamental fruit producers already trained to various forms are now available in this country, and few indeed are the homes where one or more of them cannot be grown with success and satisfaction on wall, trellis or fence

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# HOUSE & GARDEN

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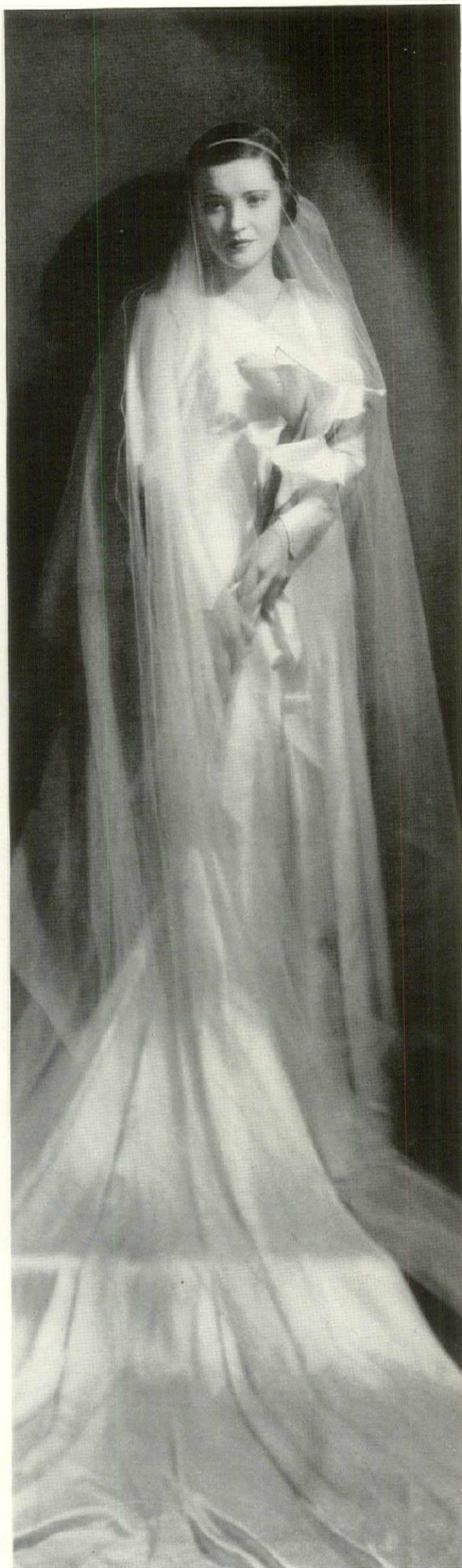
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MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

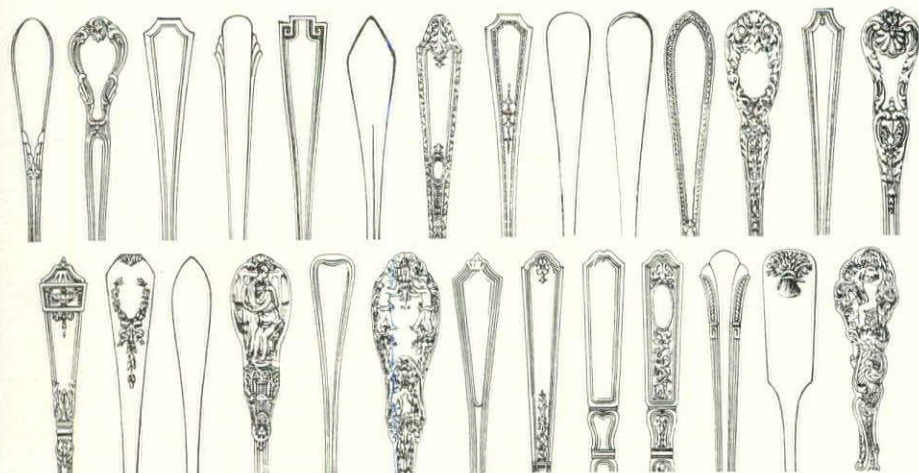


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# THE BULLETIN BOARD

**TREE CEREMONIES.** There is always a great deal of talk about planting and preserving trees, but we wonder if some of these tree planters and preservers aren't missing a few tricks. The gardeners among the Aztecs, before they finally set a tree in place, were accustomed to open a vein and let a few drops of their blood fall into the excavation. In old India it was believed that certain trees would not grow to perfection unless, as they were being planted, the feet of a beautiful young girl pressed down the roots. Both of these ceremonies have romantic possibilities which garden owners might consider.

They might also consider favorably the excellent idea that inspired a certain wife in Oneonta, New York. Her husband and she took great pride in their country place and spent years developing it. For his birthday she gave him a grove of trees. Half a dozen gardeners worked furiously for several days to plant the grove and when he rode out to the farm on his natal morning, there it was.

**FLOWER SHOW ETIQUETTE.** Now that flower shows are springing up in every town and village, it might be well for the committees who prepare them to follow the rule of a certain club in New York. The rule is to the effect that, while it is desirable that all those who do the work should keep an unruffled disposition, no one is held responsible for rude or hasty remarks passed at the time. All's fair in love, war and flower shows, it seems. Some of these local shows require a staggering amount of planning and physical exertion and by the time the exhibits are staged and ready for the judges, many nerves are on edge. If some committee members blow up, all the rest understand. And if they blow up at those who never lift a finger and who merely come to admire or criticize what others have done, that also is understood.

**GOOD SPORTS.** Apropos of the foregoing, it might be well for garden clubs to emphasize the merit of good sportsmanship. Not everyone can win first prize or even a second or a third. To accept without argument the decision of a group of competent judges constitutes good sportsmanship. This trait both helps develop club morale and spares the judges the necessity of fleeing for their lives.

**MAGPIES COME TO LIFE.** For a long time collectors, like Br'er Rabbit, were just layin' low and sayin' nuthin', but now that a streak of light is showing on the economic horizon, they are awakening again. The magpie instinct has come to life. The antique belt of New England is all ajitter with expectancy and in many a quaint shop the antiquaire is dusting off his curios and objects of virtue. Some of us will hunt down Early American pieces and some chase old silver and some prints. We have denied ourselves for many a year, but now that we human magpies can afford to start collecting again, life looks rosy once more.

**STUPIDITY CONTEST.** Away back in January the Bulletin Board announced a gardening stupidity contest and offered to those who confessed the most ludicrous mistakes a trophy in the shape of a trowel. Since then letters have poured in with their tales of dumb-bunny gardening. Sex, apparently, has nothing to do with garden stupidity—as many men confessed their mistakes as women—only they weren't as funny about it. Nor were the stupidities restricted to beginners; some of the confessions came from experienced gardeners. All of them, thank Heavens, were able to laugh at themselves.

Out of this mountain of mistakes we have selected the following fourteen to receive the trowel:—

Louise P. Mealey, Monticello, Minnesota.  
Ruth Sheldon, Eklunta, Alaska.  
Mrs. Edward V. Stockman, Perryman, Maryland.  
Sister M. Elizabeth, Rock Island, Illinois.  
Mrs. K. Hassenzahl, Westport, Connecticut.  
Elizabeth McCarthy, Glenwood Springs, Colorado.  
H. P. Fritze, Osterville, Massachusetts.  
Mrs. Francis W. Mitchell, Hingham, Massachusetts.  
Mrs. F. R. Stettenheim, Bedford Hills, New York.  
Ruth Mandlebaum, Mount Vernon, New York.  
Victoria James, Eau Claire, Wisconsin.  
Edith D. Moser, Savannah, Georgia.  
Olive E. Droge, Stanfordville, New York.  
Harry Reid, Selma, Alabama.

**FLOWER CITIES.** On the Continent the title of "The City of Flowers" has two claimants—Florence and Angers. Anyone who has been to Florence in Spring will recall how the whole town bursts into bloom, and it has been bursting each year ever since the Renaissance.

Angers' claim is based on the fact that King René of Anjou (he died in 1480) made Angers his capital and there he indulged his artistic tastes for books, miniatures and flowers. He had a great walled garden and aviaries filled with colorful and singing birds. No trace of these ancient luxuries remains. However, the valley where Angers lies has a fertile soil and for a long time it has furnished the site for thriving nurseries.

**SCENE SHIFTING IN JUNE.** Some people prefer the same objects around them all the time; others of us require change. June is a good month to shift the scenes. By that time heavy draperies are supplanted by light summer hangings and upholstered chairs hidden beneath slip covers and winter rugs are hauled off to the cleaners and storage. At the same time furniture should be given a new placing so that rooms have a different aspect. Some of it can be put away or stored in rooms not used in summer. Ornaments are hidden in closets. The house and the apart-

ment alike should assume for summer living a less formal and cluttered aspect. It should be stripped down to the discreet nudity of a bather in a one-piece suit.

**MEETING THE ELEMENTS.** People who live in cities don't pay much attention to the elements except when they impede traffic or slow up sales. Too much rain or snow or too long a spell of heat makes them realize the presence and influence of the elements but never so keenly or so constantly as the countryman knows them. Then in June, the city people—now that schools are closed—begin streaming out to the country and down to the seashore. Almost the first thing they realize there is that the elements do have a pronounced effect on life. Wind and rain, clear sky and clouded, thunder, lightning—all these are factors to understand and cope with. They become weather-conscious.

In cities you rarely hear weather proverbs quoted; in the country they are a part of everyday conversation. Such phrases as "A calm June puts the farmer in tune," and the jingle on bees:

A swarm in June  
Be worth a silver spoon.  
A swarm in July  
Ben't worth a fly.

all slip into one's vocabulary so soon as you fall into living away from cities. If they stay there long enough, they begin to realize that city dwellers miss many a pleasure and, perhaps, live a less happy life. An old English saying puts it this way: "He that hath sheep, swine and bees, sleep he, wake he, he may thrive."

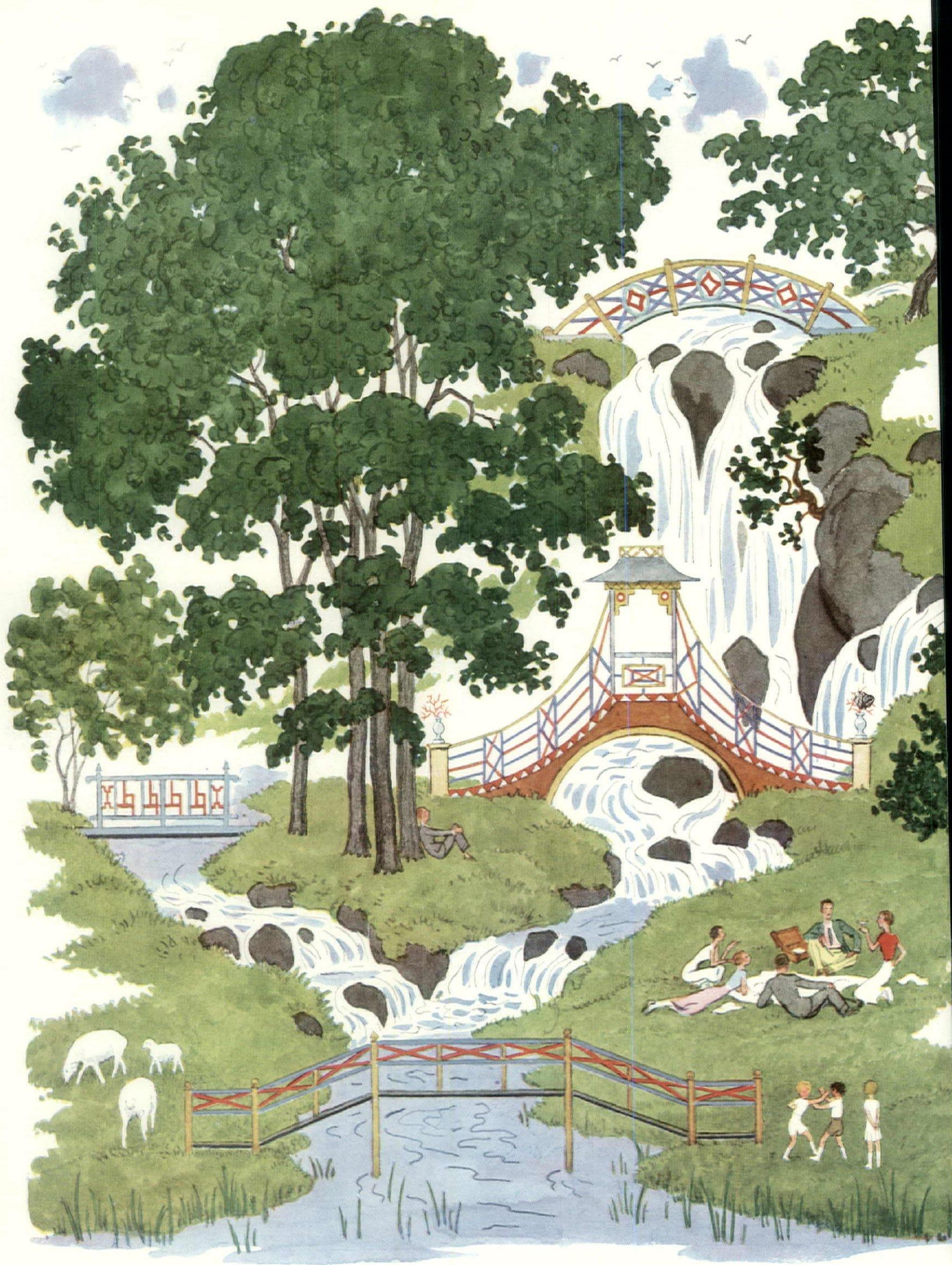
**TO CHRISTOPHER LAIRD.** This month's wreath—perhaps plaited of Rosemary and Thyme—will be laid to the memory of one Christopher Laird. For many years (and at the annual salary of 200 livres) he was employed as official mole-exterminator by royal appointment to the Tuileries Gardens in Paris. He inherited the job from his father and, in turn, passed it on to his son. This is a matter of historic record. What the moles thought of the Lairds is not recorded.

**IRON AND WIRE.** The way iron and wire are being revived in decoration cannot pass without comment. For some time now modern furniture designers have employed metals in the construction of chairs and have introduced it into walls. The current use as it is appearing smacks very little of modernism, in fact the use of wire is a Victorian revival with contemporary touches. Light-weight iron in garden furniture has been subjected to a variety of fresh decorative treatments that will give the lawn and terrace a smart appearance.

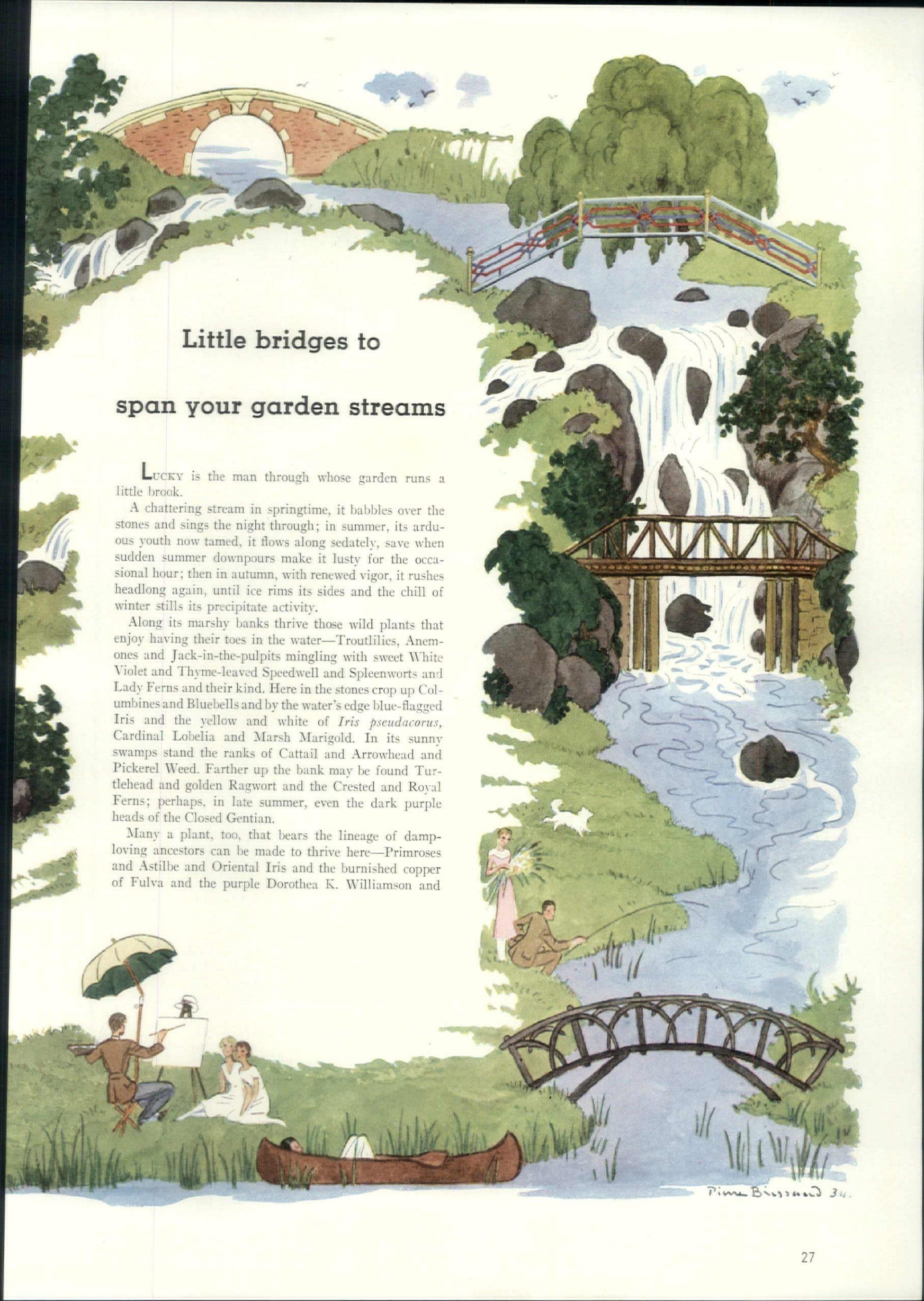
**REGAL PERFUMES.** Among the pleasures we republic-loving Americans miss is a king to set styles. No one, for example, wears a hat because F. D. R. wears that kind of hat. But things were different in the days of Louis XIV. That luxury-loving monarch had a passion for two penetratingly perfumed flowers—Tuberoses and Jessamine. His taste set the style. A lady of quality wouldn't dream of appearing in public unless she was fragrant with either of these flower perfumes.

**REASON FOR BUILDING.** Architects are reporting a change of heart among prospective clients. People who planned to build homes four years ago and then laid away their dreams are now beginning to take them up again. They argue, and quite wisely, that time flies and if they are ever going to build that home and enjoy it, they might as well start right now. Which, after all, is an indication of our national common-sense.









## Little bridges to span your garden streams

Lucky is the man through whose garden runs a little brook.

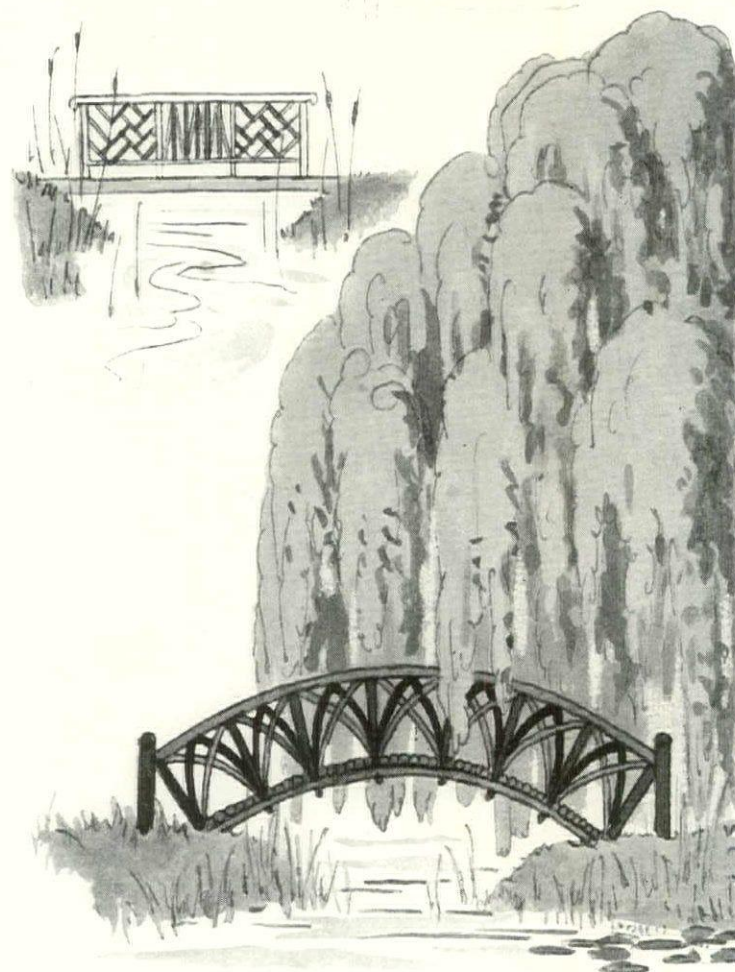
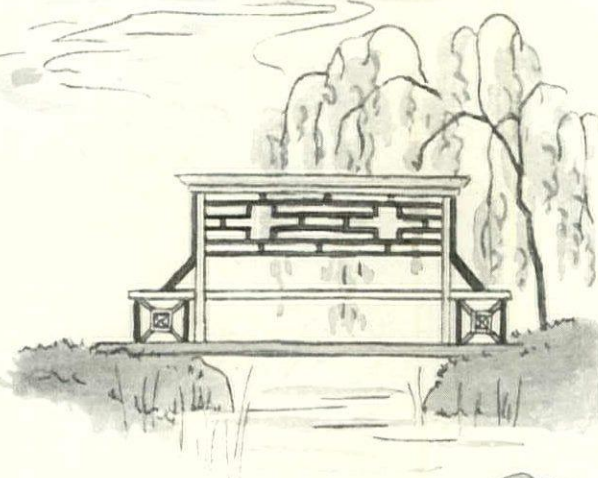
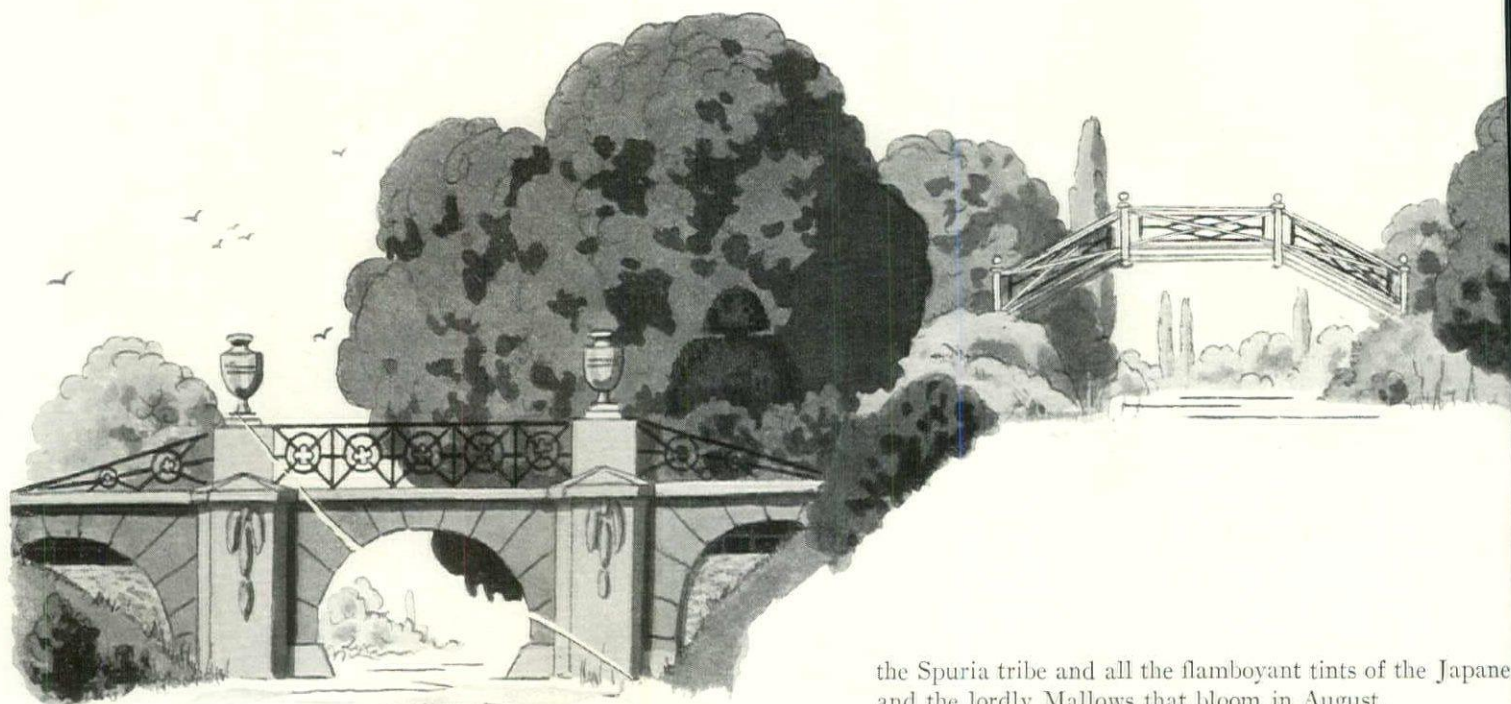
A chattering stream in springtime, it babbles over the stones and sings the night through; in summer, its arduous youth now tamed, it flows along sedately, save when sudden summer downpours make it lusty for the occasional hour; then in autumn, with renewed vigor, it rushes headlong again, until ice rims its sides and the chill of winter stills its precipitate activity.

Along its marshy banks thrive those wild plants that enjoy having their toes in the water—Troutlilies, Anemones and Jack-in-the-pulpits mingling with sweet White Violet and Thyme-leaved Speedwell and Spleenworts and Lady Ferns and their kind. Here in the stones crop up Columbines and Bluebells and by the water's edge blue-flagged Iris and the yellow and white of *Iris pseudacorus*, Cardinal Lobelia and Marsh Marigold. In its sunny swamps stand the ranks of Cattail and Arrowhead and Pickerel Weed. Farther up the bank may be found Turtlehead and golden Ragwort and the Crested and Royal Ferns; perhaps, in late summer, even the dark purple heads of the Closed Gentian.

Many a plant, too, that bears the lineage of damp-loving ancestors can be made to thrive here—Primroses and Astilbe and Oriental Iris and the burnished copper of Fulva and the purple Dorothea K. Williamson and

Pine Bissard 34.





the Spuria tribe and all the flamboyant tints of the Japanese and the lordly Mallows that bloom in August.

Or it may be that the garden owner, knowing the peace that comes from gently sloping, unbroken lawns, runs his neatly-trimmed turf down to the water's edge. Sometimes this is enough of a setting for the brook. And if an old Willow can be made to bend its lachrymose branches over the water and a group of flaming Rhododendrons find shelter and contentment under its shade, then the setting is perfect indeed.

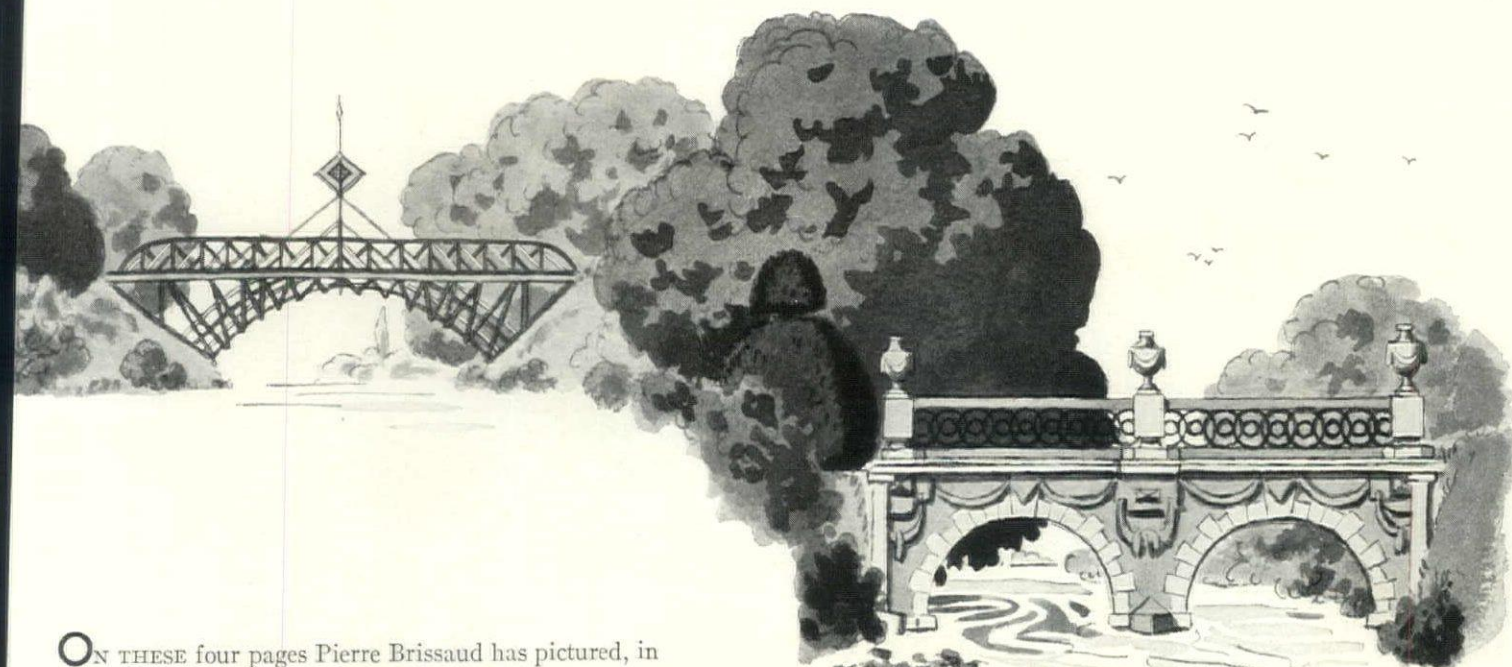
Others are trim, formal water-courses laid down by the hand of man and rigidly corseted by stone rims; and on some places there sprawls a lazy pond, basking in the sunlight, with proud swans sailing its unruffled surface. Little islands are here, too, some primly neat with grassy banks, some rimmed about rustically with Forget-me-not, Sedge and various water-loving grasses.

**T**O SPAN these brooks and streams all manner of bridges have been devised. The simplest is a plank laid between the banks. The Japanese, who believe that natural beauty should be enjoyed slowly, make these plank bridges zig-zag, which requires slow walking, or arch their bridges so high that one must climb gradually to a central peak as a vantage point from which to enjoy the view.

From these primitive schemes the garden bridge has been elaborated into various shapes and interpretations. The rustic bridge, made of rough timbers, naturally finds a place in an informal spot. Its railing can be simple or elaborate to suit the taste, though one does not expect to find too much sophistication in rustic work.

In fact, sophistication in garden bridges was not much in evidence before the 18th Century, the era of the naturalistic school of landscape gardening when, having run its course in copying Nature, it began going highly romantic and fancy. At the same time much inspiration for striking garden features was found in the Chinese taste. Pagodas and garden shelters and bridges alike all appeared exactly as though they had been transported bodily from some palace pleasure garden in far-off China.





ON THESE four pages Pierre Brissaud has pictured, in several different settings, eighteen garden bridges, ranging from the simplest forms to the elaborate, and suitable both for the small garden or the extensive estate.

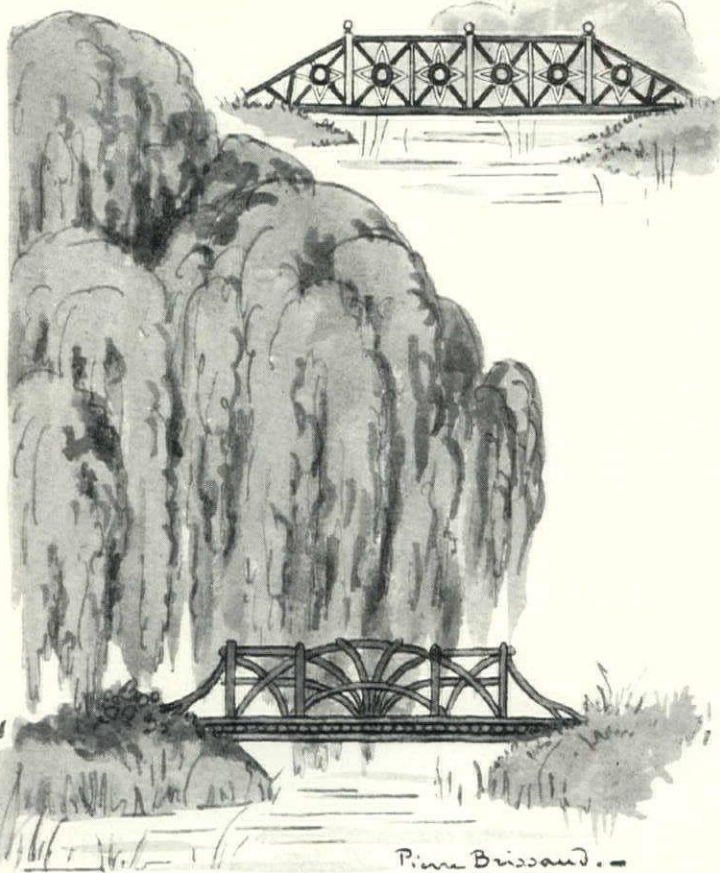
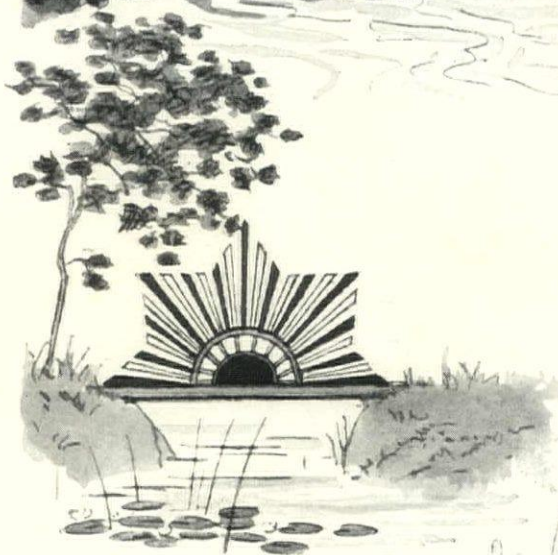
They fall into two general groups: those with a flat span and those that are arched. In the former the beauty lies in the supporting timbers and the design of the railing. They are generally used where the stream is fairly narrow and not apt to overflow to any dangerous extent.

The arched bridge derives most of its attractiveness from the arc of the arch. It may be a complete semi-circle or only a segment. Old country stone bridges and those derived from a Japanese source or those designed to span a turbulent stream are apt to have a semi-circular span. For quiet meadow streams a gently-sprung arch is more desirable, because its easy curve harmonizes with easy meadow slopes.

The nature of the architecture on the place should dictate the design of the bridge. It is obvious that a rustic bridge does not befit a formal garden around a formal house or something loudly oriental suit a Dutch Colonial garden.

ON LARGER places the location of the roads will dictate where the bridge is to go. In such instances the immediate planting will be so arranged that the bridge is given a setting worthy of its character. Smaller foot bridges and bridges on smaller places are not limited in their location. Convenience should be the first purpose served, but often convenience can be made secondary to picturesque effects. Who minds being slightly inconvenienced in a garden? A bridge with a railing of picturesque and amusing design deserves to be placed where it can be seen from other viewpoints.

It is desirable, however, that though its pattern should be seen, the way to it should not be too direct. One should come on such a little bridge unexpectedly. The path that ultimately brings you to this bridge should wind between masking shrubs that hide the way ahead. You follow the path, distracted here by a blossomy branch, there by a clump of lowly flowers, and, before you are aware of it, your foot is on the bridge and your hand has grasped the railing.



Pierre Brissaud.



# How to get along with country neighbors

By Frances Kornblum

**M**OST of us coming up from the city to the country are confronted, usually for the first time in our lives, with an entirely new kind of human relationship known as neighbors. Friends one has in the city, neighbors are an unknown quantity. For the furry, finny feathered varieties the naturalists have fortified us amply with books and experiences of correct behavior, but for that other strange bird, the man whose building we've bought, the woman at whose home we board, the carpenter who is being paid to do such crazy things to the house that he always thought so grand and perfect in every way, the Hoyles and the Posts have left us sadly unprovided with formal rules of conduct, and we are forced to carry on absolutely destitute of props on a road deep with ruts, where ankles might be sprained at almost any step.

To the folks that are native to the places where we go to spend our vacations, to the rightful heirs of the New England sector, to those old-timers that are found no matter where our rural location might be, to the present generation of survivors from a long line of original settlers, to all these people who look so much like us, talk a common language, resemble us so very generally, but who are always really so very different, we were, we are and forever shall be "City Folks". The epithet is a peculiar and distinctive manner of name calling, and whether we enjoy lifetime residence, are summer colonists, or only short week-enders, indiscriminately we're all lumped together under one head. Tainted with the city once, forever after a part of that city is the kind of reasoning.

Since it seems pretty certain that we shall have to go through our country life with the burden of this title, why shouldn't we allow it to dictate our code of manners, provided of course that in our chosen vicinity it hasn't already assumed connotations that are altogether too opprobrious? If it hasn't, and we act with wisdom according to its tenets, we must, it seems, eventually arrive at a kind of middle path rule of conduct that strikes a happy mean between two extreme attitudes—our characteristic urban brusquerie and the occasional city dweller's enthusiastic determination on going primitive in a big way.

**B**UT before any attempts at an examination of our own position, the "Country Folks" need a chance to be heard, a courtesy which we in our impatience and wild-eyed hurry rarely stop long enough to extend. Theirs is a long story that goes back many, many generations, and in any one family history of the community can be discovered in miniature all of the phases of our national development. Traditionally and historically these people are deeply rooted in that particular patch of ground known only to us as Portville or Lanedale, where one day our whimsy accidentally carried us. We decided we liked it, even well enough to stay, buy a home and settle there. Then the tribal call was sounded and the invasion begun in earnest. Invaders all through history have been known to be a ruthless lot. We with our customary abrupt dismissal can't see our intolerance, but the native when he calls us "City Folks", synonymous with foreigners, acknowledges and recognizes his initial antagonism, and is being honest about his feelings. We

either ignore him or consider him as just so much entangling wire somewhere about the feet.

We are perhaps in the best sense of the word his guests, for even though our path has been liberally sprinkled with gold bricks, the town and its responsibilities have been, up to our very recent day, his and his alone. The few extra coins that jingle around in native pockets aren't enough compensation for his lost position in society. "The good old days", and "The town ain't what it used to be", those much repeated yet pathetically significant couplets represent more than a surface rejection of modernity. They are an admission of the gradual disappearance of an entire civilization, the slow seeping away of all that is familiar. To those sons of the pioneers we symbolize the very essence of change when we arrive breathless and panting with our mechanical efficiency and complaints about the backwardness of the rustic mind to grasp at every opportunity as it knocks. And change is the one great abomination to all people who lead stationary, routine lives with patterns much the same day after day, from father to son.

**W**HEN we demand of him, as we only too often do, sore knees from groveling and prostration in everlasting gratitude for the up and comingness of the town, we are guilty of nothing less than a colossal impudence. Those people are naturally proud and their heritage entitles them to a pride not only for what they have done, but perhaps more for what they have left undone. That the village is fast emerging from its chrysalis stage and passing into the more mature one of a township, even to the extent where it can support a grocery that carries nothing but groceries, is to the native only a further indication of his diminishing importance in the once tiny community of which he was formerly so integral a part. He is still hankering for the old general store, and out of resentment against us for the many changes we have brought about and our careless inconsiderations of him, an attitude which we from an entirely different background simply must learn to sympathize with and respect, he bands together into a closely knit unit with the other few remaining members of the flock and perpetrates all sorts of petty meannesses.

Many of these, like this incident with the cigarets are ridiculously unjust, but reason fails and noses are frequently cut off in the hysteria of the typical struggle for survival. A summer boarder, whose "next" it was, stepped up to a country store counter, requesting two packages of cigarets. Thirty cents was promptly demanded. "But, Mr. Gideon", the poor fellow complained, "next store they are two for a quarter." These cigarets did a disappearing act from counter back to cubbyhole while Mr. Gideon, gone a true royal purple rasped out, "Why didn't you go there in the first place?" The unfortunate customer was left standing there speechless. A few minutes later John of the country clan moved up to the counter, asked for two packages of cigarets and was confronted with an identical request for thirty cents. This time two faces took on the tints of battle, when flushed with indignation (*Continued on page 70*)





CLARENCE SINCLAIR BULL

**N**ORMA SHEARER, in private life Mrs. Irving Thalberg, lives in a rambling Norman French type of house in Santa Monica, California. The entrance façade, with its dramatic lights and darks of half-timbering set in high relief against the sun-splashed stucco of the walls, has this attractive doorway surmounted by decorative pargetry. John Byers was the architect. The interiors are presented on the two following pages

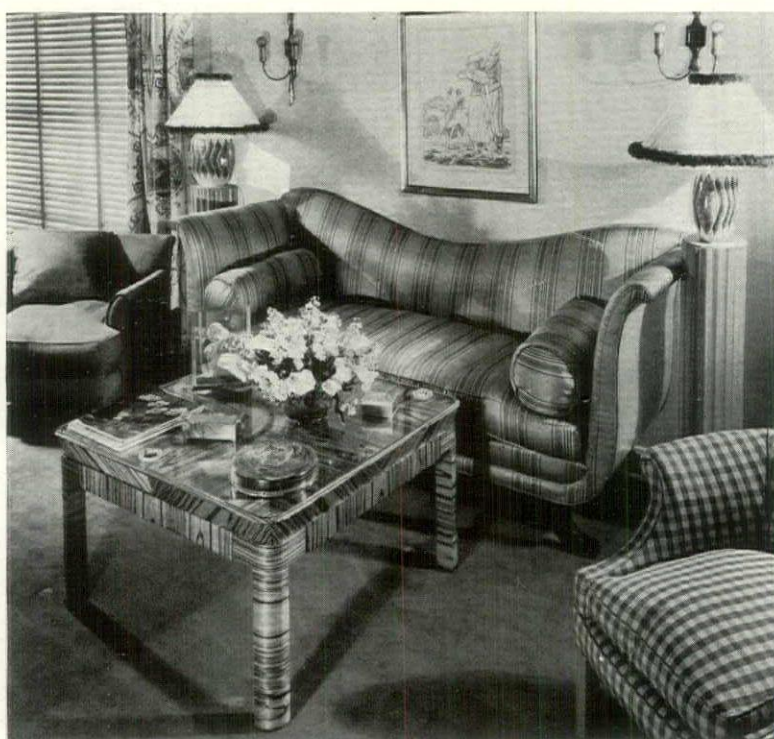
## Norma Shearer's house at Santa Monica





CLARENCE SINCLAIR BULL

## Classic-modern backgrounds for a movie star

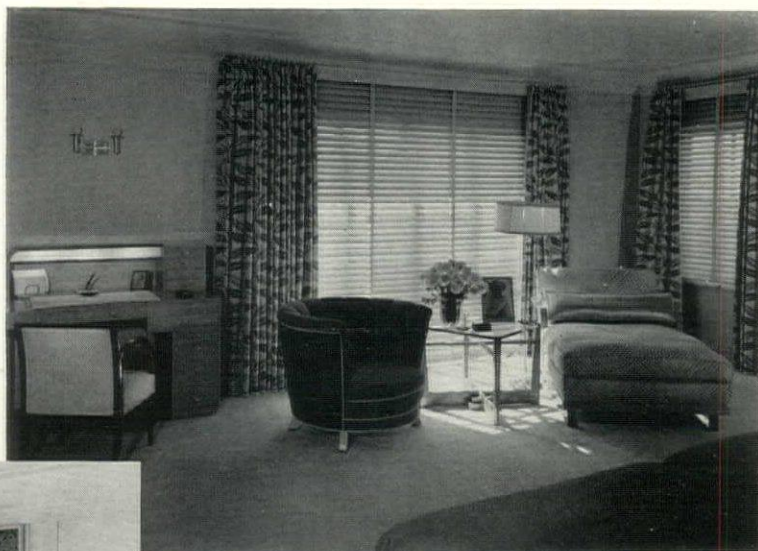


THESE distinguished rooms in Mr. and Mrs. Irving Thalberg's Santa Monica house are perfect backgrounds for the sleek beauty of Norma Shearer (Mrs. Thalberg). In the card room above is modern decoration at its simplest and best—walnut paneling, sea-green carpet and comfortable furniture in tan and white checked linen piped in white leather. Desk and tables are honey-colored Magnolia wood and white enamel. This and connecting living room shown at left and at bottom of opposite page are arranged to be thrown together for showing movies. Insets in panels above sofa are to care for the projection machines

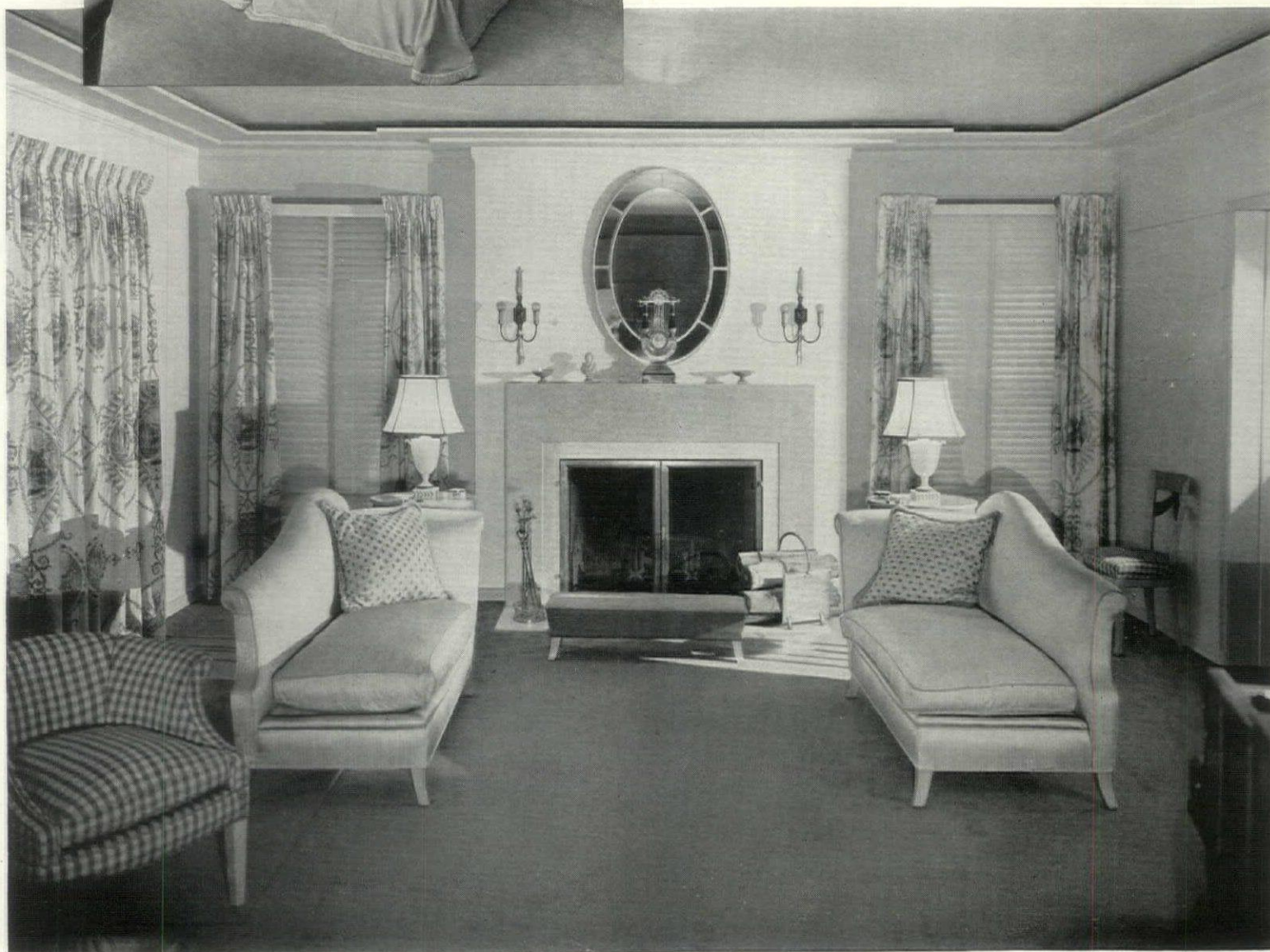
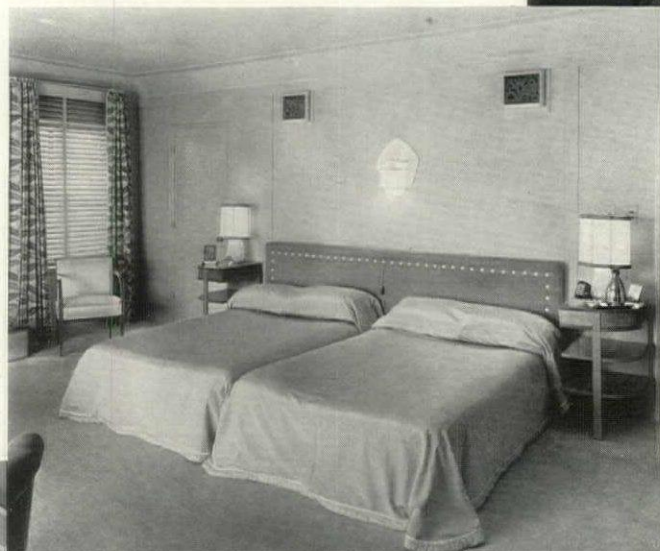
EMPIRE with a modern air is the keynote of the living room shown at the left and opposite. Walls are white above a sea-green carpet. The Empire sofa in the effective group at the left is in yellow, gray and red striped satin; corded silk in a small blue, tan and cedar check covers the small chair at one side; the other chair is in plain aquamarine satin piped in cedar. The modern table is made of honey-colored Magnolia wood. In this room the classic and the modern have been gracefully combined to give a pleasant air of distinction and make a comfortable interior. H. W. Grieve and Jetta Goudal Grieve were the decorators of this house



MR. AND MRS. THALBERG's modern bedroom has off-white walls, white carpet, and furniture of pale-toned Magnolia wood. Linen curtains are vivid splashes of royal blue and yellow-green; furniture is in hyacinth blue twill and natural linen cross-barred in green. The single headboard of the twin beds is covered in green-gold velour studded with white nail heads, with bedspreads of green-gold moiré. Lamps and shades on the bedside tables are white



MATCHING sofas on either side of the fireplace in the living room have a smart covering of mustard yellow satin finely striped in white. Charming color notes are also found in the toile de Jouy curtains—cedar, aquamarine and white. The fireplace treatment gains interest through its almost severe simplicity





Summer table settings start with  
vivacious modern linen as a basis



BRUEHL-BORGES PHOTOS

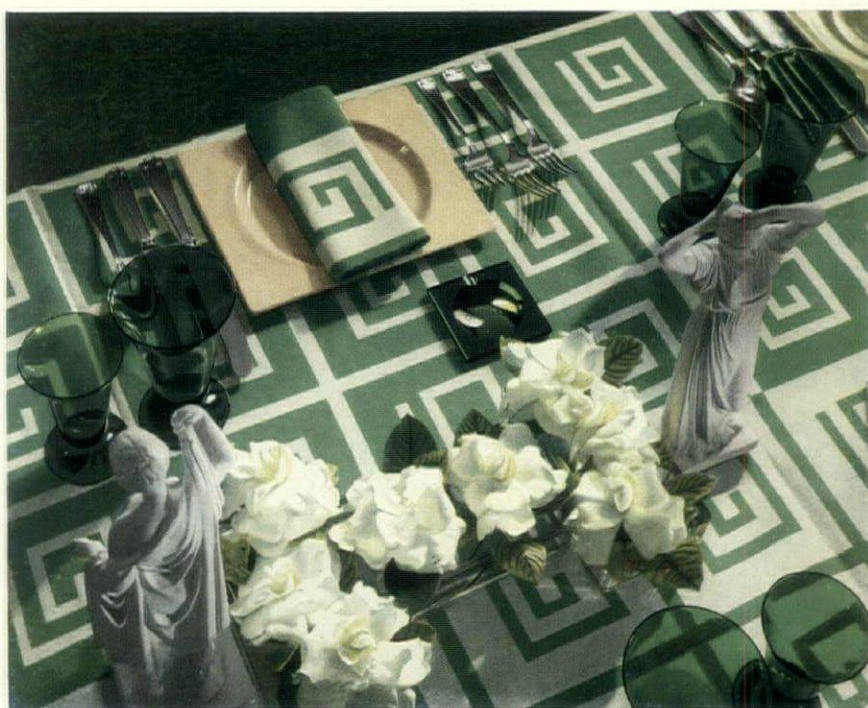




OPPOSITE. First of all, it's red and white, the season's favorite color theme. Secondly, the octagonal cloth, like a big garden umbrella, is the find of the summer: Mosse. Finally, beautiful new silver, "Trousseau"—International Sterling's latest débutante. Plates: Macy's; cups: Carbone; glasses: Edmondson Warrin; chairs: Ficks Reed

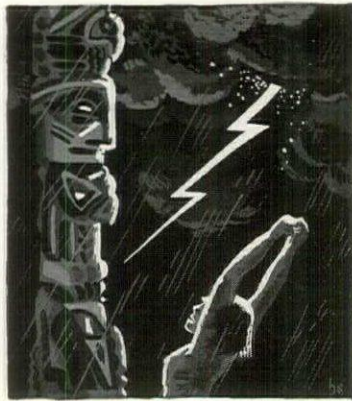
TABLE linen on this page is the happy thought of Marguerita Mergentime, young American designer. Above. Smart coloring and asymmetrical design of dots on two sides only. Cloth, Lenox china: Altman's. Fostoria glass in Whirlpool design: Gimbel's. Silver is "Modern-Classic," Rogers, Lunt & Bowlen's new Robert Locher pattern

THE cloth at right is another vivid Mergentime design for country living room or terrace. One half is emerald with Greek key pattern in white; in the other half the coloring is reversed. Cloth, oblong plates: Altman's. Emerald glasses from Macy's. Greek plaster figurines from Eugene Lucchesi. Silver is the Etruscan pattern of Gorham

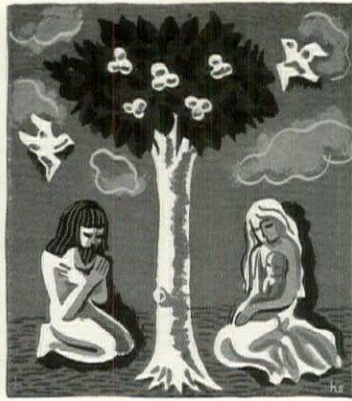


CONDÉ NAST ENGRAVINGS





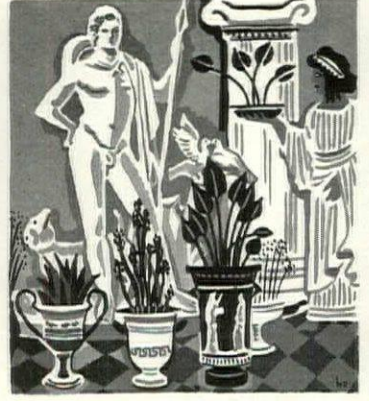
PRIMITIVE MAN AND TOTEM



THE TREE OF LIFE



TREE OF LIFE FOUNTAIN



ADONIS GARDENS OF GREECE

## Statuary comes to inhabit gardens

MEN have always made gardens, to create for themselves the illusion of a harmonious universe. And, at first, the great common feature of all gardens was water. Water was the soul of every Eastern paradise. The first gardens of which any records remain were the square walled-in gardens of Egyptian pre-history: desert-gardens, truly. One simple plan was common to them all: a rectangular walled space, divided in half—or later, into four—by a long pool or watercourse, and planted out with careful rows of fruit and shade trees. As water was the great necessity, shade was the next luxury, and if the shade were fragrant with flowers, so much more nearly Paradise. Only one thing more was deemed necessary: a presiding spirit, some focal point in the garden. And for centuries the Tree of Life filled this need.

The Egyptians had it, the Israelites had it. It might be a real tree, or one made of metal, but it always dominated the little water courses. From the Tree, centrally placed, the water ran out softly along its ordered channels or shimmered in a pool about its base. Succeeding ages and differing cultures did not alter these essentials. Even the gardens of mediaeval monasteries were referred to as The Paradise: "The Paradise signifying to the monks the greenness of their virtues," as John Wyclif said.



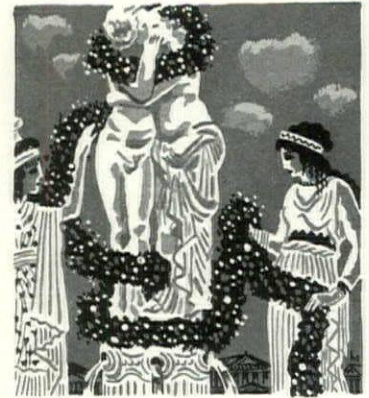
DRAWINGS BY HENRY STAHLHUT

By Wynne Taylor

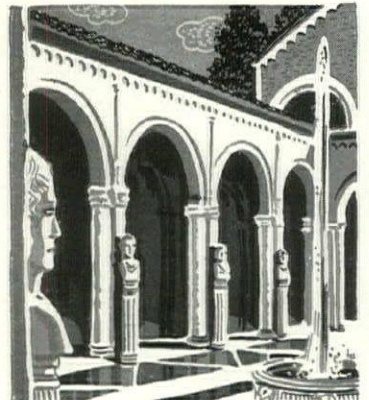
The walled enclosure persisted, the rows of fruit trees, the pergolas, and the idea of a Tree of Life appeared again and again in the eternal borrowing of ideas from country to country. Asia Minor, Persia, Mesopotamia, all boasted notable Trees of Life.

Probably the most wondrous of them all was set up in Asia Minor in the 8th Century. A princely palace, called "House of the Tree" sloped down to the banks of the River Tigris. In the centre of the park was a great round pond where a metal tree, all of gold and silver, displayed its glittering branches. Fruits, made of precious stones enriched it further, and the crowning touch was a flock of birds of silver and gold sitting among the leaves. When a breeze passed through "they whistled and sighed in a wonderful way." Another feature of this same garden foreshadowed, eight centuries in advance, the rage for animated sculptures which grew up in Renaissance Europe. About this pond were fifteen figures of mounted knights, clad in silks and brocades and armed with lances. Marvelous to relate, these figures could move: they advanced ponderously upon one another, flourishing their lances as if for battle.

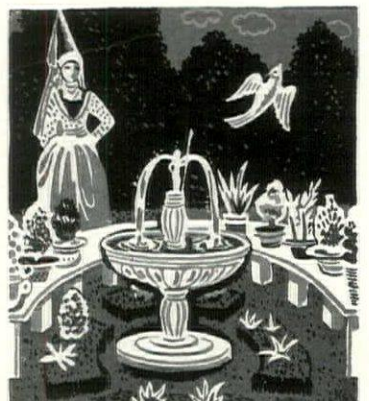
At what point in early garden history the presiding spirit was represented by a sculptured figure would be hard to say. In the beginning the gardens always offered a shelter to the gods. The Israelites erected altars in the shadiest spots, and the Greeks set aside groves in their gardens as sacred to the nymphs. The *nymphaeum*—which name was taken in vain by a much later European culture—was to the Greeks, with genuine conviction, a spot where the gods and half-gods might deign to rest. Perhaps it originated through some hopeful landholder setting up a likeness in stone of the



ROMAN MAIDENS WREATH STATUES



STATUES ON PLINY'S TERRACE



THE MEDIAEVAL FOUNTAIN

FROM primitive man worshipping a garden totem pole, to a sophisticated bit of statuary on a penthouse roof is a long journey. Here are shown the successive stages of these garden adornments, working down through Greece and Rome, the Middle Ages, the Renaissance, etc., France and England to the present day



god that he wished to see in his garden.

There is a record of a garden in Corinth which had "a large rock, mantled with laurel and overhung by plane trees, about which stone nymphs were stationed at intervals," with a figure of Pan, in eternal pursuit, behind them. And in this same city, in the 3rd Century, B. C., an enterprising citizen boasted "a bearded Hermes and a lion in terra cotta" as features of his court-garden.

These gardens were amazing in their development: to the first retreat of shade and seclusion new features were constantly added. Bathing pools first, then luxurious baths with hot and cold water; little stone libraries next, where agreeable reading-matter was kept, and finally gymnasiums where games were held. One even buried one's intimate friends in the garden, honoring their memories with music and poetry. At this time one Theophrastus was severely criticized because the citizens of Athens stayed away from their accustomed meeting-places to taste the marvels of his private gardens. Among the other features was a miniature hall housing a statue of Aristotle, his former teacher.

Statuary gradually came to be accepted as essential if one hoped to give any impression of luxurious living. Hiero II of Sicily, ruler of a Greek colony, transacted all his affairs on a barge "whereon was set a garden, alive and growing trees, flowers and all." And, of course, statues. Unfortunately, the account does not describe them, but it does go on to say that the ornaments and figures were so crowded that there was only room for three chairs.

Inevitably, travellers from Roman Italy saw and admired the gardens of Greece, and during the last two centuries B. C. took up the development of garden architecture and lent it that same vigor which they gave their empire building. Roman gardens were a continuation of Roman masonry: vast ordered stretches with walls,

terraces and water-basins, drawn to severely geometrical plans. The Box hedges which sheltered the long alleys were cut into shapes of birds, animals and letters. Cicero spoke of his *opus Toparii* with pride, and called the Box-gardener "Topiarius." He was, like all the wealthy Romans of his time, a passionate collector of works of art. If the Greek gardens were peopled with figures, then so must his be. He commissioned his friend Atticus (who combined the rather doubtful business of training gladiators for the circus with lending money to various Greek city governments) to search out some sculptures for him. He wrote to Atticus in Athens, "Anything you see suitable to my Tusculan villa, procure for me, only don't put yourself to any inconvenience.

"If you light on any objects of *vertu* suitable for a gymnasium, please don't let them slip. I am so delighted with my Tusculan villa that I never feel really happy till I get there." Later, he wrote, "I have undertaken to pay L. Cincius 20,400 sesterces (\$850) to your credit on the Ides of February. The megaric statues and the Hermae which you mentioned in your letters, I am waiting for impatiently. Have complete confidence in my money-chest!" Subsequently: "As to your Hermae of pentelic marble with bronze heads, about which you wrote me—I have fallen in love with them on the spot. Pray send both them and the statues—if Lentulus has no vessel there, put them on board any one you please."

Later on, having superintended the placing of a Hermathena in his garden at Tusculum, Cicero wrote to Atticus "The Hermathena you sent I am delighted with: it has been placed with such charming effect that the whole gymnasium seems arranged for it." It would be pleasant to think that this dignified man, owner of eighteen villas and a house on the Palatine hill, felt his enthusiasm keenly enough to help arrange



the settings, that he tucked up his toga and helped to replace the turf, or possibly set out some water plants under the cascade in the grotto.

As the Romans grew richer and their villas larger and more numerous, a cry for simplicity went up. Seneca protested "will there be no end to your arrogance till there is never a lake but is dominated by your villas . . . a stream not crowded by your mansions?" And considering the number of sea-villas, town-villas, and lake-villas, spread out over Italy and extending even through the barbarian lands to the banks of the Rhine, his cry seems justifiable.

There were villas on the shores of North Africa, too; it is staggering to try to imagine the marble hosts, the busts of reigning princes, avenues of Gods, satyrs, warriors and senators. The owners of sea-villas—pictures of these have come down to us in Pompeian wall-paintings—surrounded themselves with high walls on the sea side and on top of these they set standing stone figures, with a beautiful disregard for gales of wind.

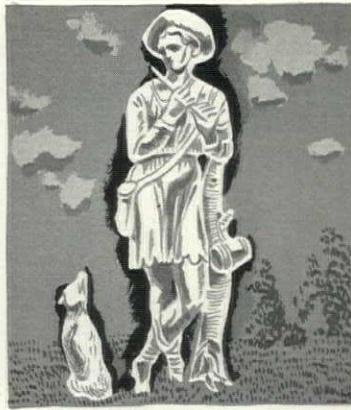
The Roman landscapes of the last centuries B. C. and the first A. D. simply bristled with figures. They never seemed to use them singly, but in generous rows and groups. There must have been almost more stone than natural planting. Pompeian peristyle gardens were good examples of this crowding—a contemporary description of a fountain in one of (Continued on page 81)



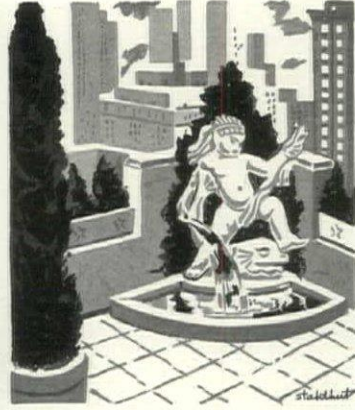
RENAISSANCE STATUARY



A FOUNTAIN AT VERSAILLES



LEAD STATUES OF WILLIAM AND MARY



IN A PENTHOUSE GARDEN



## Taming wild Roses for the garden's show in June

By Louise Beebe Wilder

DREAMS are the half of gardening, perhaps the better half, for there is nearly always, however we may ignore it, a worm in the bud of realization. "If" is the little word that is the open sesame to dreams and so I use it here. If, then, among my landed possessions I numbered a gently shelving bank open to the sun and of generous dimensions I should devote it to the wild Roses of the world, as many as I could get together. Nature holds nothing more enchanting in her capacious basket than her wild Roses, yet they are very generally neglected for the sake of other shrubs. As a matter of fact, when we think of shrubs Roses do not commonly come to mind at all; such as Lilacs, Forsythias, Mock Oranges in their great variety, fill the vision. Yet the wild bush Roses are none-the-less shrubs, and of a most uncommon charm. Indeed the charm of many of them may be said to be four-fold for not a few possess lovely flowers, handsome fruits, attractive foliage and a sweet fragrance to boot. They do

not storm our senses with flamboyant hues and heady scents as do the Azaleas, whose blossoming they follow, with great fragrant plumes as do the Lilacs, with ivory wreaths as the Mock Oranges, or with the golden showers of the Forsythias. But a bank of free-growing wild Roses in its heyday presents a billowing softness of contour, a wash of tender color that cannot fail to charm the sensitive observer. And at no time of the year is it unworthy of observation. Even in winter it offers snatches of color for the eye to feast upon, for many of the long canes will be found to be richly colored, and the gay hips provide a second blossoming against the snow.

Alas, I have no such providential sunny bank and so I have been constrained during the many years of my gardening life to grow the wild Roses about the garden in the motley of other shrubs, and to treasure the memory of others that I have not grown but have met with by the roadside and in fields, in botanic gardens and arboretums, in private gardens here and there about the land.

Nature has been generous with Roses. They are distributed over a wide area of the earth's surface. North America is particularly rich in them, the continents of Europe and Asia as well. Of late years China has proved a treasure house of new species. Two great plant hunters of our day, the late E. H. Wilson and the late Reginald Farrer, introduced a great many foreign kinds for which the Rose-loving world will long be grateful.

Intimate acquaintance with the wild Roses sometimes induces a slight contempt for the pruned and pampered beauties of the Rose garden; in the process of such meticulous culture and currying as they are subjected to they seem to have lost some inherent quality of charm, a sort of pristine freshness that the wild Rose has kept and for which the more opulent air and corpulent contours of the "manufactured" Rose do not wholly compensate. Generally speaking, too, the wild Roses are of stronger constitution than the hybrids and thus



R. BANKSIAEA LUTEA

For mild climates, the dainty Banksiaeas, of which the variety *lutea* is shown above, should certainly be considered. These may be obtained in white or yellow, double or single. In June *R. setipoda*, pictured at the right, is very gay with many-flowered clusters of large pink flowers that pale slightly toward the centers. Later come scarlet, bottle-shaped fruits



R. SETIPODA





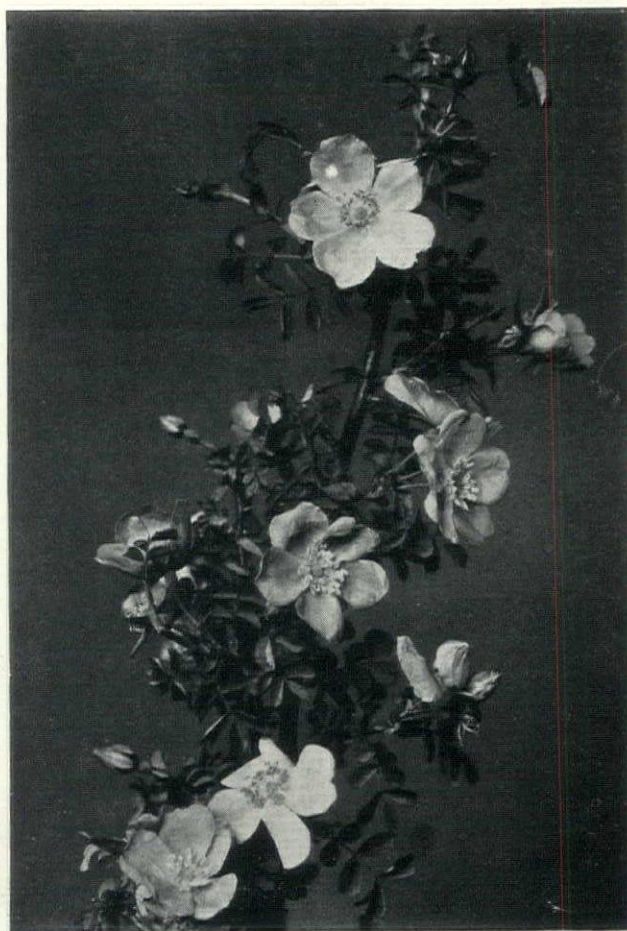
R. SWEGINZOWI



R. CAROLINA



R. BLANDA



R. WILLMOTTI

less susceptible to the many ills to which the more highly bred flesh is heir. They are not indifferent to good soil but flourish fairly well in something quite ordinary, and they ask little in the way of pruning, only to be freed of dead or crowding wood and occasionally to have the tips of the canes snipped back where they are outgrowing their allotted situation. Sun and free wind they must have, and it is little enough to give them in return for what they give us.

As to hues, we have among them many tones of cream, yellow, blush, pink, rose and red, as well as pure white. The flowers are nearly always single and borne in large or small clusters, though occasionally solitary. The foliage is often distinctive and beautiful, sometimes grayish or ruddy and frequently assumes brilliant autumn coloration. The habit of the wild Rose shrubs with their long curving canes is graceful and decorative. Some are true bushes and require to be spaced accordingly, some are climbers and make their way upwards narrowly between other shrubs, some are Tiny Tims for the rock garden. It is mainly of the bushy sorts that I wish to speak here in detail.

On our very doorsteps we have a number of Roses that are of no common sort yet which are certainly not generally grown in gardens. To make a collection of native species would be a well rewarded task. The Michigan or Prairie Rose, *Rosa setigera*, because it is a climber (our only native climber) perhaps has no place in this article, but it is a lovely thing and placed at the top of a bank (Continued on page 80)



## Facts that spell success with Box

By F. F. Rockwell

AMONG all the popular non-flowering shrubs, Box occupies the paradoxical position of being the one most universally known, and least known about. Everyone admires it, yet few seem to realize that anyone can have it. The fact that landscape architects have been prone to sprinkle five-hundred to one-thousand dollar specimens generously about the gardens on millionaires' estates has misled many persons of more moderate means to assume that Box is exclusively a rich man's plant.

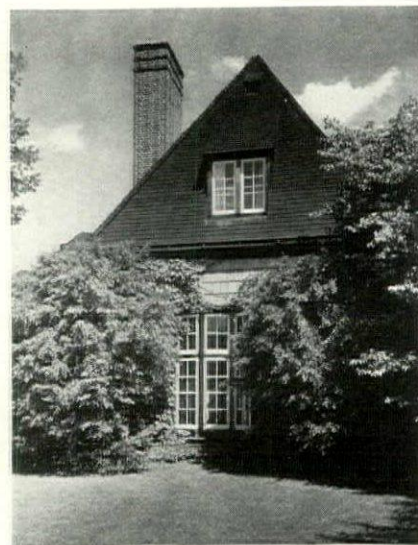
It is true that even the wealthiest can procure nothing more beautiful in the way of evergreenery than old Box bushes, their thick billowy surfaces of dark and lustrous green alive with lights and shadows and suggesting associations with all the traditional quiet beauty of old colonial gardens. But Box is available also for the humblest and the newest of gardens. And let me correct right here one very widespread misconception concerning Box—the assumption that it is so extremely slow-growing as to require a generation to reach any appreciable size. Compared to a Forsythia, a Lonicera or some other exuberantly energetic shrub that will throw shoulder-high shoots in a single season, it is of course a slow grower. But compared with the average run of evergreens and the other more substantial denizens of the garden it is

not. Well cared for and well fed plants will make several inches of growth, not only in height but in diameter, each season, and soon become sizable specimens.

Incidentally, with the American production of Box on a large scale, good-sized nursery grown specimens, well formed and two to three feet in height, and therefore large enough to make a worthwhile immediate showing, are now to be had at prices much lower than were formerly in effect. Up until the restrictions imposed by the Plant Quarantine Act, some ten years ago, practically all nursery stocks of Box were imported. Now of course it is all grown here. I know of a number of nurseries where for years Box has been produced by the tens of thousands; and the restricted market of the last few seasons has resulted in a much larger percentage of this stock being grown on to large sizes than would normally be the case. So the prospective Box buyer can find just at present a very enticing market.

To the average man Box is just "Box", but there are a number of widely differing types, some best suited to one use, some to another. Unfortunately the accepted classification of Box varieties is misleading and somewhat confusing.

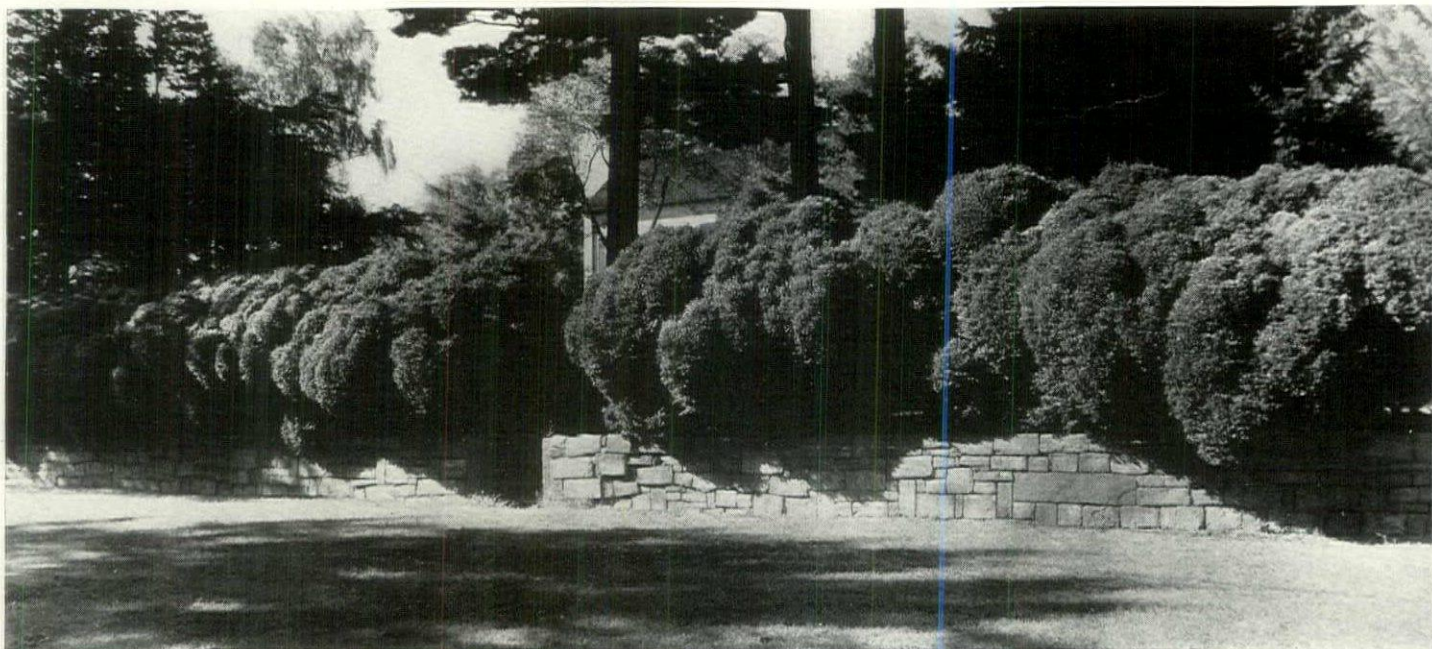
To begin with, the type officially known and commonly cataloged as Common



BOXWOOD UNSHEARED

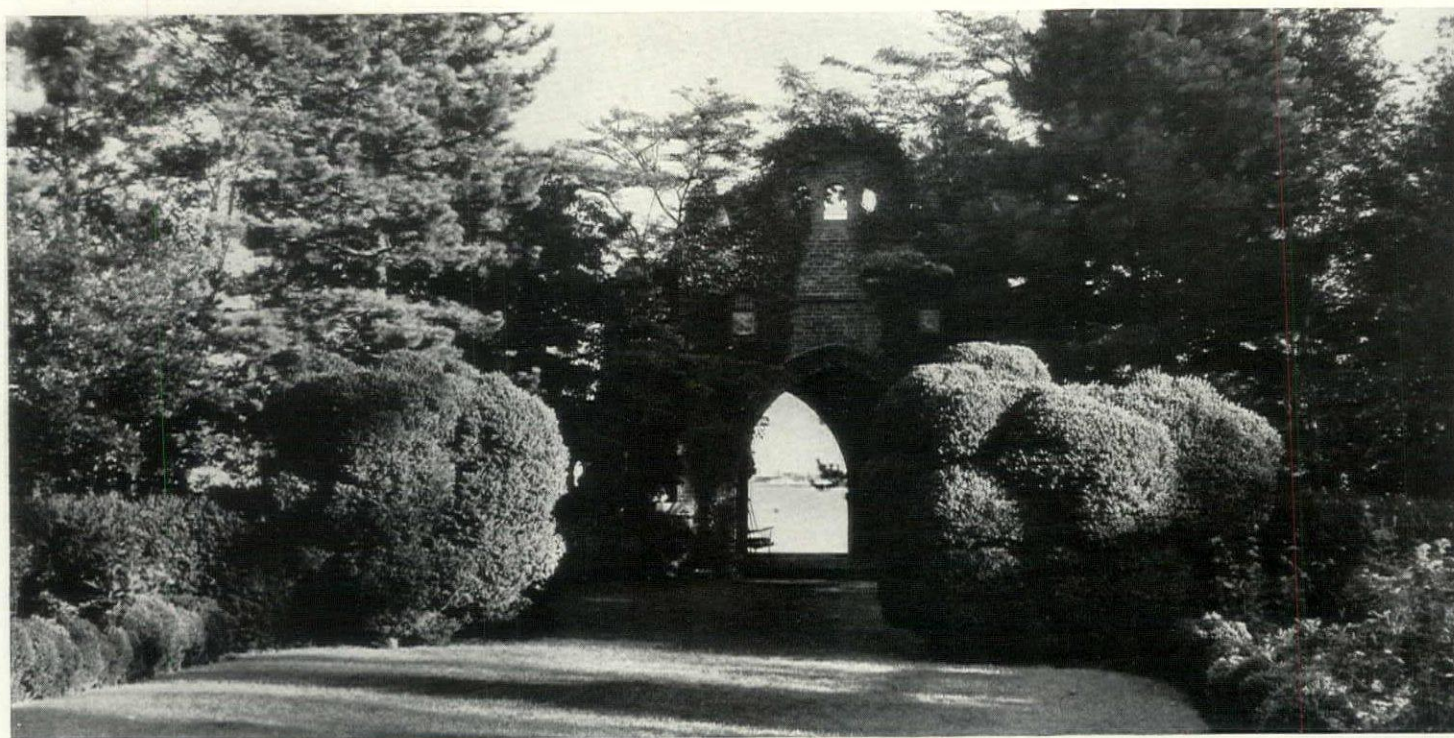
Tree Box (*Buxus sempervirens*) is decidedly not of tree habit, but on the contrary one of the most typically "bushy" of all broadleaved evergreens. It is sometimes called "Old Colonial" Box—a much more fitting designation, as this is the variety so widely planted years ago about old Colonial mansions, especially throughout the South, and now supplying the beautiful fifty- to one-hundred-and-fifty-year-old specimens now so much sought after. The Latin designation, *sempervirens* (evergreen) is well chosen, for Box is certainly one of our longest lived ornamentals, and plants once well established withstand a surprising degree of neglect; even city dust and smoke are better survived by few other woody plants.

The True-dwarf Box (*B. sempervirens suffruticosa*) is a variety of the Colonial or Common Tree Box distinguished by its dwarf and very close and bushy growth.



THE BEAUTY OF MATURITY



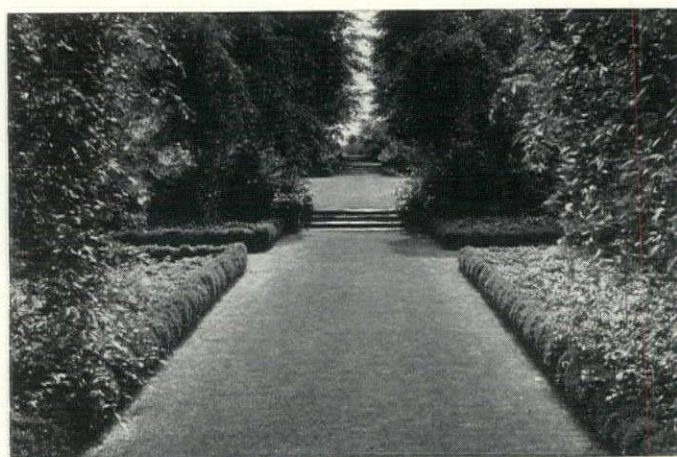


DIGNITY AND REPOSE

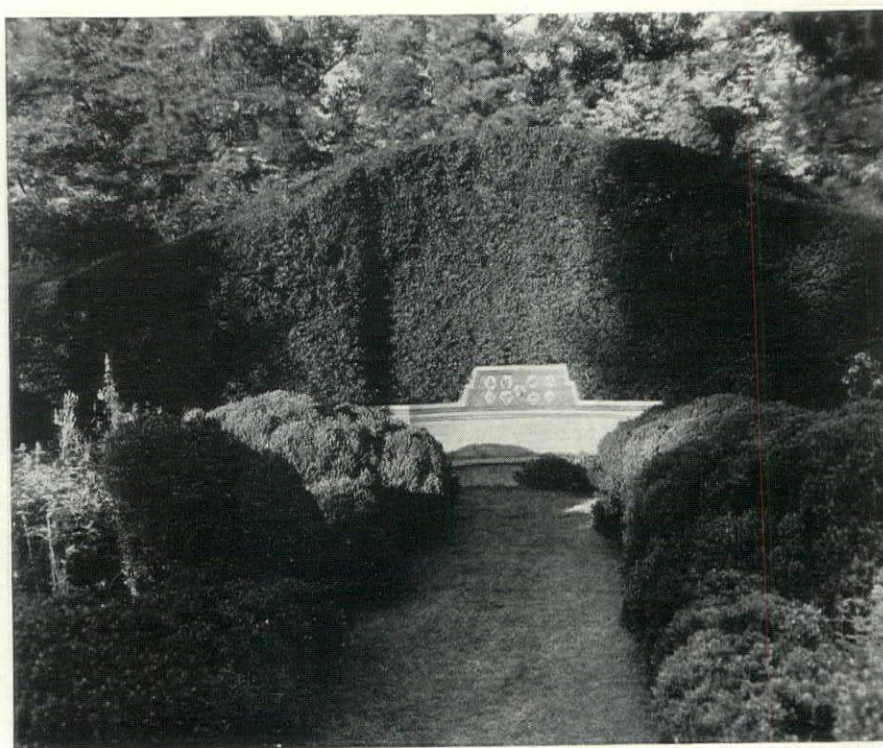
Whereas the type (*B. sempervirens*) frequently attains a height of six to eight feet, and occasionally, under favorable conditions, much more than that, the True-dwarf seldom gets above twelve or fifteen inches. Here again the name—which probably originated in the trade as a result of the former practice of selling small plants of *sempervirens* as “dwarf” Box—might have been better chosen as there are other varieties more truly dwarf than this.

The variety which should, in all logic, have been given the name of Tree Box, is *B. sempervirens aborescens*. But as the plant name authorities have already dubbed *B. sempervirens* the Common Tree Box, apparently the only thing to do is to call *aborescens* the Uncommon Tree Box. Anyway, and by whatever name, the latter grows considerably taller, often irregularly pyramidal in form, and is much more open and tree-like in habit than *sempervirens*. It is a faster grower; the leaves are longer and, in proportion, narrower, and the general effect of the plant as a whole is less glossy and dense.

The Japanese Box (*B. microphylla japonica*) does not grow as tall as *sempervirens*, usually reaching only five or six feet. The more oblong foliage is a lighter green in color. It is usually considered to be less hardy than *sempervirens*, though at the Arnold Arboretum, where Sargent introduced it some twenty years ago, it has proven perfectly hardy. In the East its most general use is for formal specimens in tubs, though it has been recommended for garden planting, for which purpose it is popular in Southern California. Judging from garden (Continued on page 93)



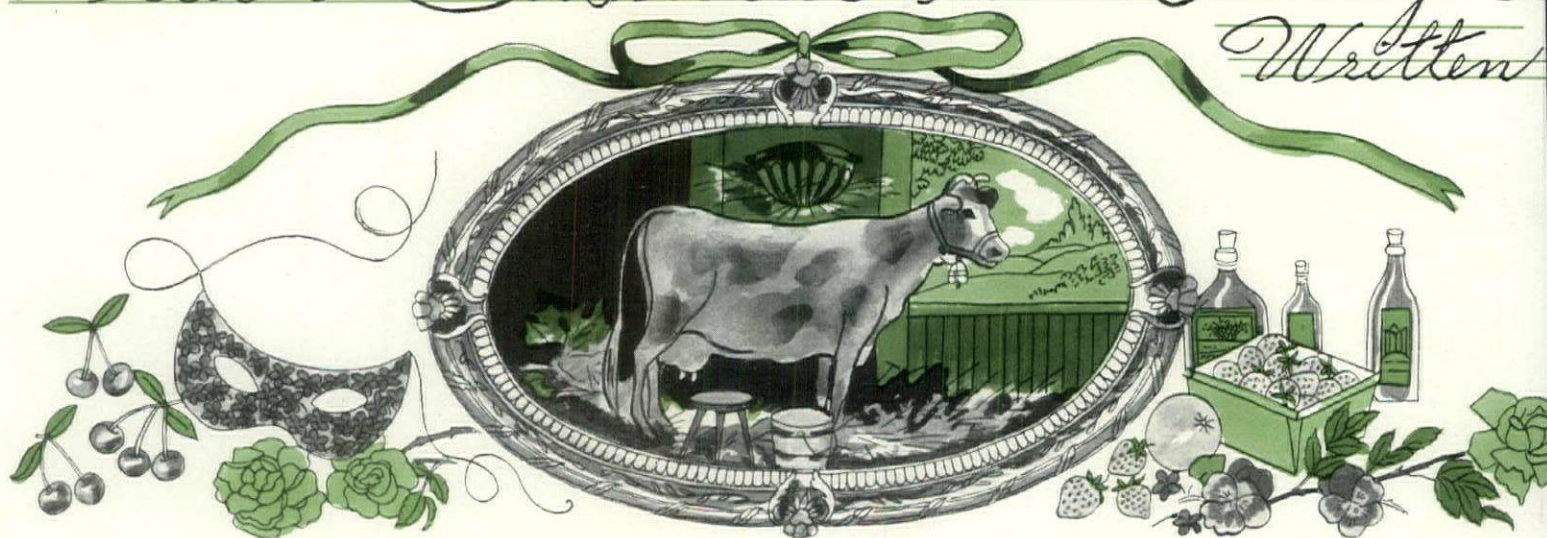
TRUE BOX EDGING



BOXWOOD FOR PRIVACY



# Plain Custards and Simple Written



SOME day, when you are feeling energetic and domestic, put on your hat and coat and go on a little shopping expedition. Buy a dozen and a half glass pint-sized jars, with screw-on tops (fruit jars will do), a yard or so of gay oil cloth, some jelly labels, a box of thumb tacks, and, unless you already have one, a large stone mortar and pestle. On the way home stop at the grocers' and ask them to send over two whole vanilla beans, five pounds of granulated sugar, a package of white sultana raisins, a package of black seeded raisins, six slicing oranges, six lemons, half a pound of shelled filberts, half a pound of shelled, first quality almonds, several tangerines, a pound of dry macaroons, a package of pearl tapioca, a package of Minute tapioca, three packages of gelatine, some white rice, some Baker's unsweetened chocolate, some shredded cocoanut, some cornstarch, some Farina, a bottle of the best vanilla, some almond extract, lemon, orange, rose and coffee extracts and a bottle of orange blossom water.

This buying orgy is a preparation for taking the usual dull, plain, homely custards and puddings and dressing them up so that they won't know themselves. When you get home, clear a shelf in the store closet and cover it with the gay oil cloth. The shelf is going to be reserved for the ingredients so necessary for the work to be done adequately.

Arrange the different bottled flavorings on the shelf and empty the raisins, macaroons, tapiocas, gelatine, rice, chocolate, cocoanut, cornstarch and Farina into the different jars and label them. Now if you follow these directions, you are going to make vanilla sugar, lemon sugar, orange sugar, tangerine sugar, and praliné, also to be put in the jars, ready for future use. These flavored sugars are to use in making meringues, soufflés, and whips, where the

use of liquid flavorings sometimes brings disaster. One tablespoonful of these sugars is enough to flavor about a quart of dessert.

To make vanilla sugar, cut the vanilla beans into small pieces and pound them well in the mortar with two cups of granulated sugar. Then sift the sugar carefully, put in jar and cover tightly.

To make orange sugar, carefully remove the thin orange rind of six oranges, being sure not to take any of the white part. Put in the warming oven for a day or so until dry, then pound to a powder with a cup of sugar in the mortar. Sift and put in jar and cover at once.

To make lemon and tangerine sugars do the same as with the orange.

To make the praliné put just enough water on a pound of sugar to moisten it, then place in an aluminum pan, or better still a copper pan, and set on the fire to boil. Watch carefully until it has caramelized to a very light golden brown. Now put in the half pound of filberts and the shelled almonds and pour immediately onto a buttered platter or marble slab. When cold, break and work through a fine meat chopper; then pound it in the mortar with several pieces of vanilla bean. Keep in a covered glass jar.

You might keep some candied violets,

candied rose petals and candied cherries on hand in the little glass jars. Your favorite confectioner probably can supply them. It's true, they don't do much to improve the taste of anything, but they are fun to use just for pure ornamentation, and I have even heard of using a real rose or a pansy or two to decorate the dessert dish.

Now a few helpful hints and bits of information: Did you know that the vanilla bean is the fruit of a climbing orchid native to Mexico, and that it was introduced into Europe by the Spaniards who had found the Mexicans using it in their cooking? And did you know that tapioca is made from the roots of a plant called Manihot, in Brazil? You did know? Well, I didn't until I started writing this article. I wonder if you know how to catch liquid custard when it starts to curdle? Add a little cold milk, put pan in cold water and beat with an egg-beater. Never make liquid custard directly on the fire, always use a double boiler. Always add liquid flavorings to a custard when it has cooled, and stir well. In making caramel custard or any pudding calling for a caramelized mold, try and make it at least ten hours ahead of time in order to give the caramel time to melt in the ice box so you won't have to resort to putting it on the blaze





# Puddings in Fancy Dress

and Drawn  
by  
June Platt



to melt it before turning it out. Also, whites of eggs for floating island are much better cooked in milk than in water. In making all liquid custards always keep stirring the same way, and don't stop stirring until the custard has been removed from the fire a minute or two. Never put custard in the refrigerator until thoroughly cold, sudden change from hot to cold produces humidity which causes moisture to form on the top of the custard.

Here are twelve different recipes which are basically familiar and I hope you will like the fancy costumes I have made for dressing them up.

Let's start by taking down the jar of candied violets by way of inspiration, for you are about to make custard for the Queen of Good Eating.

## THE QUEEN'S CUSTARD

Beat the yolks of six eggs, add a pint of milk and two tablespoonfuls of lemon or vanilla or orange sugar. Strain into a buttered Pyrex dish, and cook in a slow oven until custard is firm. Pour over this a liqueur glass of curacao or kirch. Let this soak in well. Then beat the whites of three eggs with two heaping tablespoonfuls of lemon, orange, or vanilla sugar, and

spread over custard. Decorate the top by putting some of the meringue through a pastry bag. Put in a hot oven (325°) until brown. Decorate with candied violets and then serve with cream.

## SNOW PUDDING

Mix two tablespoonfuls of gelatine with one cup of sugar, add a half cup of cold water, and three-quarters of a cup of boiling water. Stir over fire until thoroughly dissolved. Add a half cup of grapefruit juice, a half cup of lemon juice, and one and a half cups of cold water. Strain and mix well. Put in refrigerator to cool. When it begins to congeal, whip until frothy and fold in the well-beaten whites of two eggs. Pour the custard into cups which have been rinsed out in cold water.

Make a liquid custard of four egg-yolks, a pint of milk and three level tablespoonfuls of sugar. Flavor when cool with one teaspoonful of lemon extract.

## CHOCOLATE PUDDING

Melt three squares of chocolate with several drops of water in a double boiler, and then add slowly a half cup of sugar and a heaping tablespoonful of flour after

they have been mixed together. Next, pour in a half cup of melted butter and two teaspoonfuls of vanilla. Remove from fire and add four well-beaten egg-yolks. Then beat the egg-whites stiff and fold carefully into the chocolate mixture. Put into a well-buttered mold and set this in a pan of hot water. Cook in a moderately hot oven for one hour. If necessary, cover with a piece of buttered paper to keep from burning on top.

Cool in tin, and when quite cold turn out into a dessert dish and serve with mocha cream made in the following manner: Beat two egg-yolks, add a quarter of a cup of sugar, a pinch of salt and a half cup of very strong coffee. Cook in double boiler until thick. Cool, and when ready to serve fold in a cupful of whipped cream.

## PRALINÉ CREAM

Moisten one-third cupful of sugar with a little cold water, and caramelize it to a golden brown. Then pour in a quarter cup of boiling water and let the mixture boil until it becomes syrupy.

Scald a pint of milk and add to the syrup. Stir well. Beat the yolks of four eggs and gradually add to the hot milk. Cook over boiling water until thick, then put in two tablespoonfuls of praliné. When cool add one teaspoonful of vanilla.

Make a meringue by beating the whites of four eggs and adding two tablespoonfuls of vanilla sugar. Cook by spoonfuls in hot milk. Drain well and serve on custard as desired.

## MACAROON PUDDING

Put a vanilla bean in one and one-half quarts of milk and heat to boiling point. Beat four whole eggs and eight egg-yolks, add one and one- (Continued on page 72b)







DRAPERY WALL PAPER

## Glittering detail in two brilliant modern rooms

**L**UXURIOUS aspects of modern decoration and some glittering new ideas are found in a bedroom and dressing room in the country home of Mr. and Mrs. Horatio Gates Lloyd, Jr., Haverford, Pa. Left. Dressing room with drapery wall paper, mirrored mantel, aluminum and glass smoking table and armchair in rose-beige terry cloth

**O**PPPOSITE are additional views of the dressing room. Colors are pinkish tans, browns and the gleam of aluminum. In front of a window, with aluminum Venetian blinds hung vertically, is a small dressing table of aluminum and tan colored glass. The tan porcelain tub is in a mirrored alcove. Floor is of tan and brown Zenitherm

**I**N THE bedroom below and opposite, white walls and restrained architectural treatment make an undisturbed background for modern furniture. Brown rug, beige bedspreads, tawny plush on fireplace chairs. The mirror shutters, shown closed on opposite page, fold into the wall when not in use. Jones & Erwin were the decorators



DISAPPEARING GLASS SHUTTERS

BODORFF

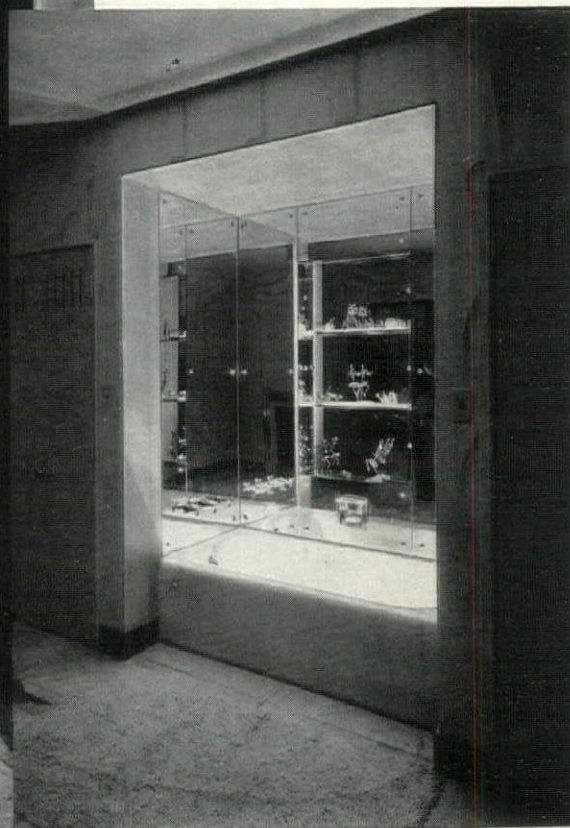




THE MIRRORED SHUTTERS CLOSED

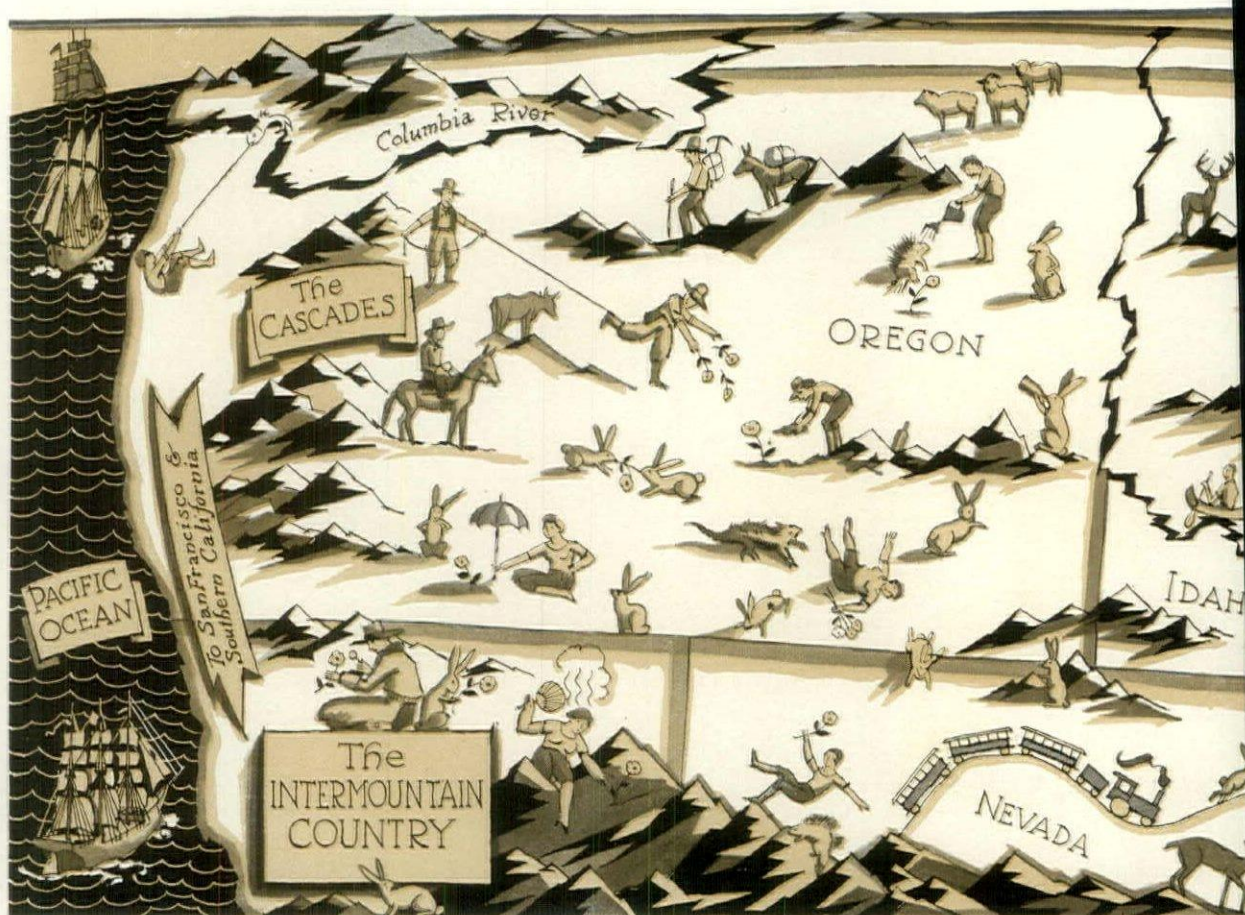
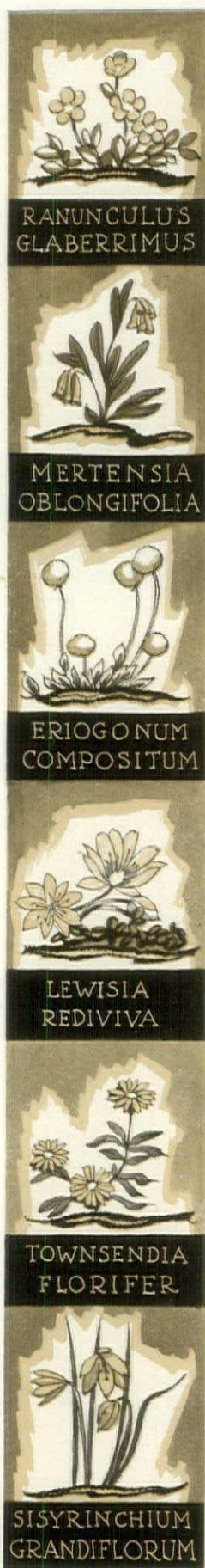


ALUMINUM AND TAN GLASS



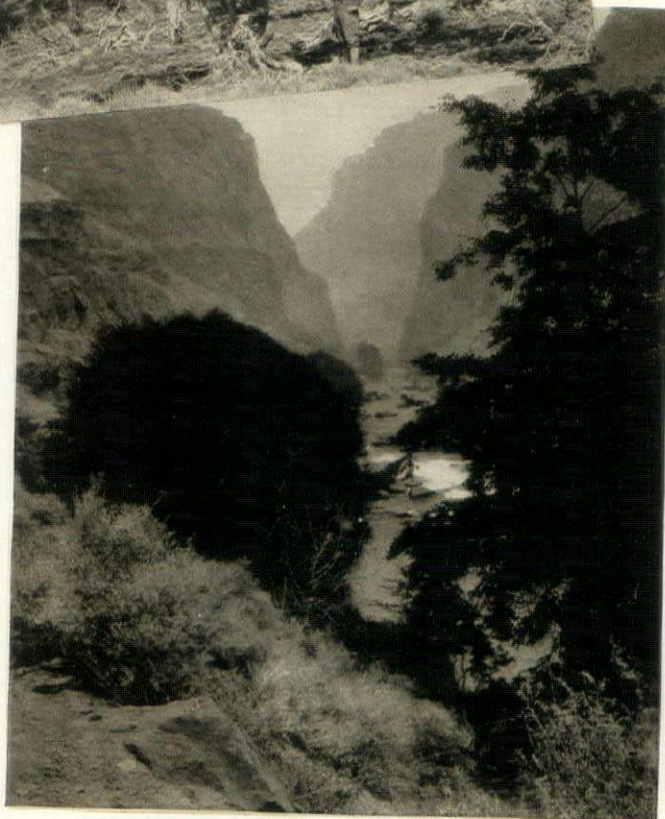
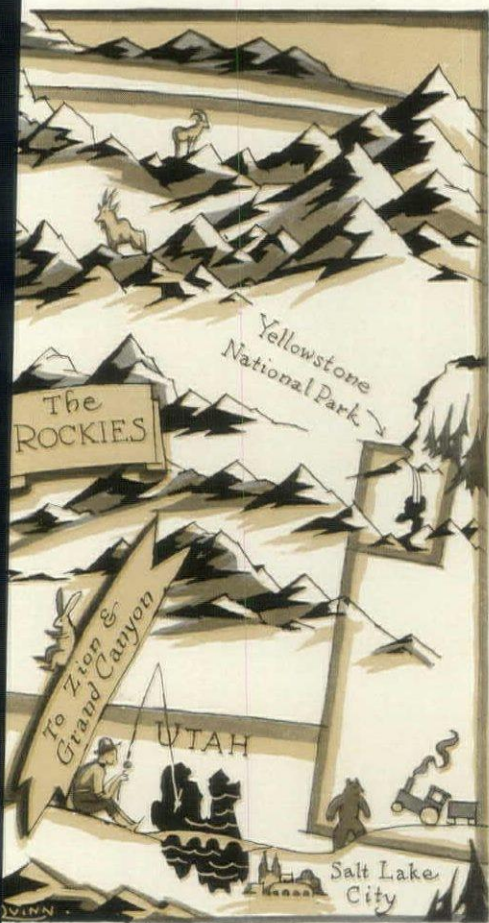
MIRRORED BATH ALCOVE





## The gray landscape, another flower paradise





## merica · By Ira N. Gabrielson

and clean white trunks offer a pleasant escape from the prevailing gray of the landscape. At the base of the rims or on the drier slopes at higher elevations are thickets of Mountain Mahogany that sometimes attain the stature of small trees. A few clumps of Yellow Pine or Douglas Fir may be found in the greater ranges in some favored spot, their dark green seeming entirely out of place in this drab land.

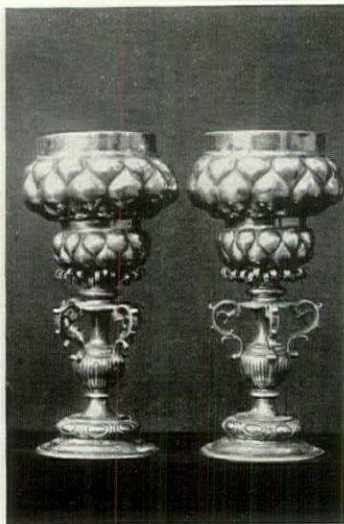
To know the other side of the picture one must see this land as the shadows fall and the purple haze comes creeping out of a golden-orange sunset, gorgeous beyond description. With the sinking of the sun the desert awakens. The great sage-cock comes to drink, and the shuffling porcupine leaves his rocky lair for the same purpose. Shy deer, like soft shadows, slip out of the Mahogany thickets to graze along their margins. The poor-wills begin their endlessly repeated calls as the dusk falls, and the long-tailed kangaroo rats open up the doors of their subterranean fortresses to skip about over the landscape in seven-leagued boots. The desert is filled with animal life, mostly small furtive folk that dread the blazing noon-day sun but revel in the purple shadows. Mice of many kinds, velvet-eyed kangaroo rats, rabbits, pack-rats and others too numer- (Continued on page 78)

**B**EGINNING at the top, these photographs taken by the author show: Dr. Gabrielson (left) and Dr. W. B. Bell of the Biological Survey on the summit of Hart Mountain, one of the desert peaks; a typical view of the Gray Landscape, ribbed with giant rivers of fluted basalt; a great Mountain Mahogany on Hart Mountain; and Crooked River Canyon, a spectacular gash across the face of this inter-mountain desert country, so distinctive in its flora

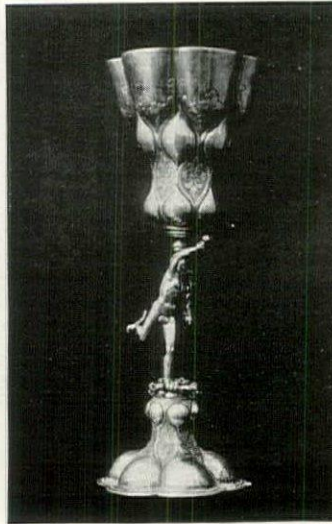




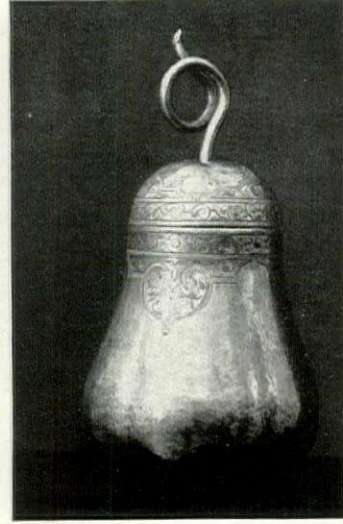
WEDDING-FORTUNE CUP



BARON & BARONESS CUPS

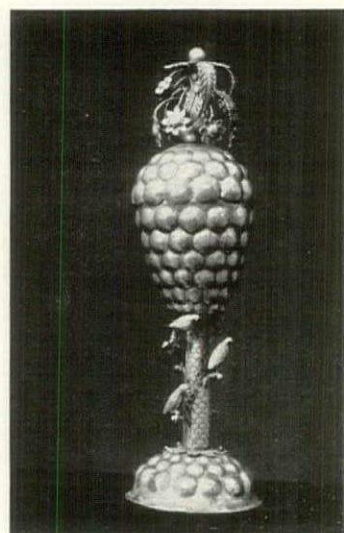


MERCURY-COLUMBINE CUP

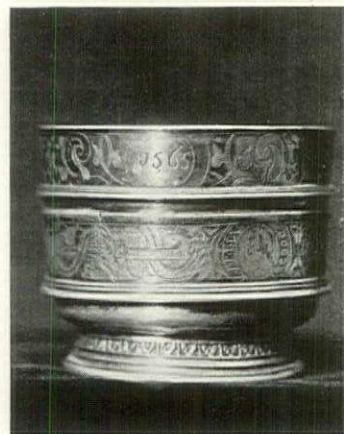


PEAR LOVING CUP

## Ancient loving cups as collectors' items · By Weymer Mills



SILVER-GILT



16TH CENTURY CUP

THE wedding-fortune cup shown at the top of the page is in reality two cups, the smaller mounted on a swivel. A 16th Century bridegroom was expected to drain the larger without spilling the other. The bride then drank the smaller measure

OLD phrases, older than the Pilgrim Fathers—current before that year fourteen-ninety-two when Columbus sailed the ocean blue, linger in the modern vernacular. The loving cup is one. The description is commonly bestowed upon a vessel of precious metal from which two or more convivial souls will share an uplifting beverage. In remote centuries at those boards where it passed from hand to hand the number usually was a score or more—beginning with the host and his friends above the salt, and descending to the servants who secured the dregs when the high-born had not quaffed too greedily.

It is possible to ask for a loving cup at any of the jewelers of today and be understood. This has nothing to do with the departure of prohibition. It has been so in the longest memory. Nearly everybody at one time or another has been asked to share a loving cup—even the most rigid teetotaler. At the college reunion, engagement and wedding jubileifications and other great occasions when everything else has been drunk up, the hidden bottle of crusted port comes out of the cellar and is poured into a tennis, golf, racing or other silver trophy. Someone says: "Let us pass around a loving cup!"

Collecting old silver is one of the last phases of the incurable collecting mania. Probably it is the most ancient of the acquisitive esthetic pastimes. There were auctions of old silver in patrician Rome before the Christian era. In the realm of antiques, among the things of rarity and beauty no crisis can do more than tarnish, and quite imperturbable when it comes to the whims of fashion, old plate stands pre-eminent. First it has exceeding rarity. Secondly, its value in weight—which can be turned in-

to coins of the realm. It is an insignia here, there, and everywhere for gentility. The old cling to their tea and coffee pots. Families have been divided over the separation of a half dozen worn spoons and like bits of fragility. The average well-born Englishman gloats on his silver chest—usually in the vaults of Coutts. Owing to the woes of taxation he may part with the portraits of his ancestors, the beds they slept in, the chairs they sat upon, the books they read, but the family silver—never! To sell the cup the great Elizabeth quaffed from—but fortunately did not carry away with her as was the royal habit—the 15th Century mazer that knew her father's period, or any of the priceless ewers, rosewater basins and the like—all part of that vanishing merry old England of yesterday—would be an act worthy of communism. Even the ponderous Victorian soup tureen can come in for veneration. All old silver, familiar since childhood and regarded always with a species of awe, retains a sort of fabulous luster. Family silver has a special patina enhanced by sentiment and association.

16th Century loving cups have no place in the category of Early American silver. The country was in its first phase of colonization and anybody fortunate to possess an alcoholic beverage from across the water was not particular about the way he imbibed it. Such pieces, dated 1500 and on, made to be passed from hand to hand belong to an older world. When English, Scotch, or Irish, bearing hall-marks and makers marks they are worth their weight in gold many times over—often they might be balanced with gems. Some of the rarest specimens can be seen in the Franks and Waddesdon bequests at the British Museum, and the (Continued on page 72)



# You can have a \$17.50 fire brigade

THERE is only one reason why the combustible house in an isolated section cannot be thoroughly protected against fire for from \$500 up. That reason is the five hundred dollars!

Unless you live in a mansion, that's a lot of money. And without going into the absolute returns on the investment, we can come to the point by saying that an amazing amount of fire protection can be had for \$15 to \$25—the kind of protection you need so badly in that little place up in the country or even in the suburb remote from a fire engine.

Being an habitual renter, I don't own such a place. But if we manage to get away this summer, I shall bring my own private fire department with me, to wit:

A. One automatic fire alarm, consisting of a gong with three extensions. This costs \$7.50; weighs two pounds; and will but slightly bulge a shoe box.

B. One forest ranger's "knapsack" fire pump of five-gallon capacity weighing 7 pounds. Price, \$10.

This equipment isn't going to give the 100% assurance which goes with a \$500 system. But, aside from saving \$482.50, it affords infinitely more security than one would expect for the price.

AN APPRECIATION of this takes us back to the fireman's maxim: "All fires are the same size when they start," and it is elementary that extinguishment is child's play if you can only get them then. The bad fires, as regards both life hazard and property damage, are the tardily discovered ones which get out of control before they are detected. Hence any advice the salesman may give you about the merits of first-aid appliances remains rather academic until you minimize the possibility of belated discovery. That is the heart of the whole story.

The fundamental feature for the layman to grasp is that the average fire spreads most quickly through what the engineers call "convection." Heat of rapidly increasing intensity rises from the original outbreak to the uppermost point available. In a cellar this point is the ceiling and the door at the head of the stairs which temporarily check the rise. But as the original outbreak increases, the spreading heat grows in volume, pressure and temperature, until in time—about fifteen minutes by test—it exceeds 1000° F. By then the flimsy door has burned through or the light plaster cracked off the ceiling and the wooden lath is ablaze. In either case, the

pent-up heat sweeps into the upper house and, seeking the convenient artery of the stairwell, floods the entire premises. In five minutes or so you've got a roaring blaze under way on the top floor as well as in the cellar, for this heat, now confined in the upper hall, is mushrooming in all directions and igniting everything it touches.

This is a rather sketchy account of the typical dwelling fire and is the reason why the volunteers are helpless when they arrive after their twelve-mile run from the nearest town. When you appreciate that it takes about a gallon of water to extinguish a pound of burning fuel—and that a seven-room brick house will offer at least 130 tons of fuel in its interior—you can easily calculate the firemen's chances for yourself. They'll probably be able to save the bricks and the bath tubs.

PLAINLY, the first step in the protection of any house is to reduce this possibility of belated discovery to a minimum. The elaborate fire detection systems available will entirely eliminate the risk: the cheap ones will put nearly all the odds in your favor. Which is really more than you have a right to expect for \$7.50!

Their principle is simply that of thermostatic control. The one I happen to own will operate at a temperature of about 130° more or less, sounding a bell that would wake the dead. It has one detector behind the bell (which usually goes in the kitchen) and three other detectors on extensions which run to the cellar and up into the halls. It operates on the house current, which means no special wiring—but which also means that it will be inoperative should the house current go dead. If that is a common occurrence in any district, the system can be run by dry batteries.

The important thing is that an outbreak giving off only 130° of heat is quite a feeble infant—and that's just the time I want to meet my fire. When it has grown so lusty that it curls your eyebrows at twenty feet, it's too late for the layman to attempt anything but *escape*.

Having been notified of the presence of the incipient blaze, the next step is to kill it with despatch. Here we depart somewhat from the original plan by saying that the very best fire extinguisher for the average isolated house is 100 feet of garden hose on a convenient reel *which is never used for anything but fire emergencies or drills*. This should be connected and ready for immediate use, supplemented by a ladder long enough to reach

By Paul W. Kearney

the roof. This ladder should be kept in the same accessible spot all the time.

Naturally, if fifty feet is enough to reach into any part of the house, one hundred feet isn't necessary. But whatever you require at 10c a foot isn't going to break you. In any event, this five or ten dollars worth of hose can't be improved upon for this purpose provided you have decent water pressure and the supply pipes aren't permitted to freeze. By "decent pressure" is meant enough to throw a *solid* stream at least fifty feet.

THE ranger's knapsack pump is especially appropriate for the annual renter who doesn't know where he's going each summer. It is also a valuable adjunct to the hose—and invaluable in the absence of one—being simply a five-gallon metal tank with shoulder straps which enable one to carry it on his back. The short hose is equipped with a combination play-pipe and pump: i. e., a brass nozzle which is aimed with the left hand and pumped by an easy motion of the right, throwing an effective stream of plain water for fifty feet. If two workers are available, one can refill this tank continuously while the other operates: a priceless feature. Designed for use on brush, grass and forest fires, these pumps are constructed for rough service and cost \$10 apiece.

They are no less valuable for domestic use. If the water supply is variable or weak; if your land is extensive; if it adjoins a highway from which the merry tourist can toss lighted cigarette butts into the grass or cheery picnickers can come to build amateur camp fires, the knapsack pump is an ideal thing to have around. Its mobility is a great virtue (five gallons of water will add about 41 pounds to its weight); and the 50-foot stream will permit you to work on a blaze much too big for any ordinary hand extinguisher which necessitates making a closer approach to the fire.

In short, the ranger's pump is the best all-around extinguisher for household use, next to the garden hose. But since the average man thinks of an "extinguisher" in terms of a chemical tank, he is invariably disappointed at having a mere water-carrier given preference. Let it be said, then, that the chemical extinguisher is a wonderful thing in industry or on a fire wagon: it is apt (*Continued on page 73*)





The spacious Southern  
brick and shingle Ne



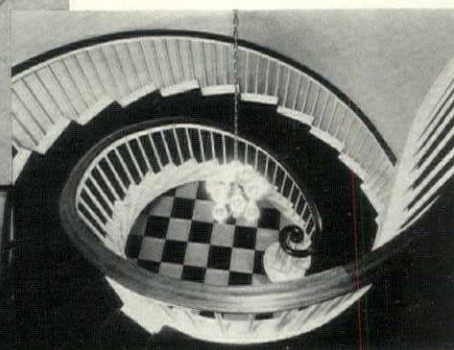
RICHARD GARRISON



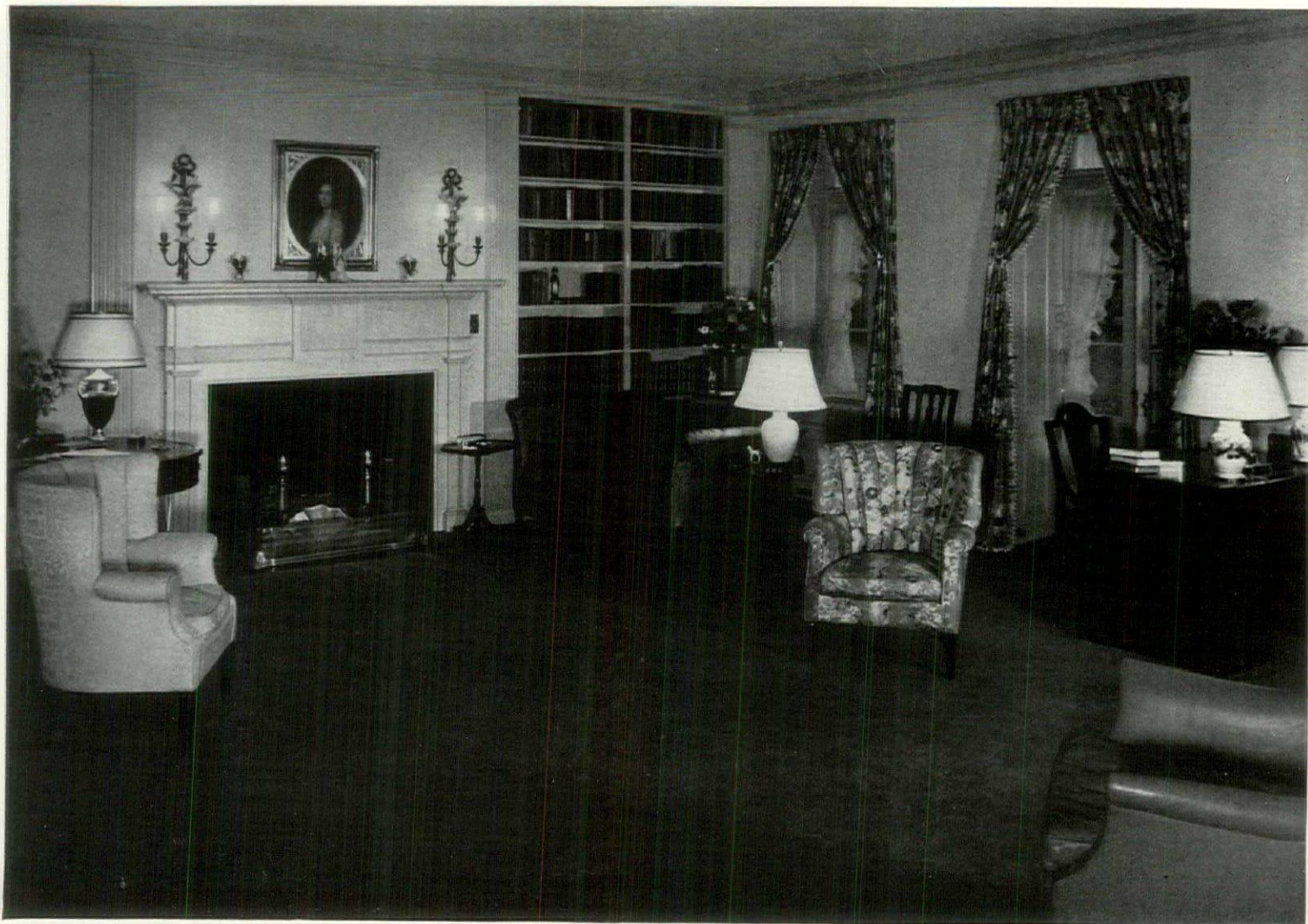
# Colonial style for a New Jersey country home

ON A broad estate overlooking the Shrewsbury River is this country residence built in the dignified, hospitable Southern Colonial tradition. At the far left is the house as seen from the road, showing service entrance, dining room bay and portico. Next is a close-up of the dining room bay. The deck above this is used as a sun porch. Below these is a view of the brick-paved two-story entrance portico. George S. Steele was the architect of this residence

THE photographs on this page are of the entrance hall which makes a very special feature of the graceful circular stair. Here the walls are painted white. The stair handrail is mahogany and the carpeting is a deep wine color chenille. The flooring is made up of black and white squares given a very high polish. The 18th Century armchairs shown have their seats covered in red leather. Above the console table is an old gilded Adam mirror. Evelyn F. Steele was the decorator







## Two rooms in the fine spirit of the 18th Century



RICHARD GARRISON

THE living room in the New Jersey residence shown on the preceding pages has been carried out in an interesting color scheme of soft shades of red, white and blue. Walls are just off the white. Woodwork is a light blue-gray. Curtains are figured chintz in which red tones predominate. Carpet is silver-blue. The small sofa is covered in a red damask

THE dining room boasts a superbly designed architectural background. The detail of the fireplace wall with its fine cornice, fluted pilasters and shell headed open cupboard is perfectly executed. Against this delicate scheme the deep tones of old furniture woods make a striking contrast. George S. Steele, architect; Evelyn F. Steele, decorator



# Chrysanthemums that dare the autumn garden to die

By Helen Van Pelt Wilson

TO THE ardent gardener—and without a passion for flowers no one persists in growing them—Chrysanthemums are especially beloved because they prolong the season of bloom by a full month. Long after the hardiest of annuals have succumbed to autumn's frosts, long after we have put away summer's chintzes and started the heater fires, our gardens may challenge winter by the lavishness of their Chrysanthemum blooms.

Who can resist the appeal of these graceful flowers that come into bud at a time when Nature is most hostile to the garden? In praise and admiration, we can but offer hospitality to the beauty that lingers on for our pleasure.

Variety in Chrysanthemums seems endless. The hybridizer is ever increasing types. Yet Chrysanthemums suited to our gardens are generally classed as *Chrysanthemum sinense*—commonly referred to as *Chrysanthemum hortorum*. Many of these are varieties which the florist alone grows but many of them can also be brought to perfection in our outdoor gardens, if they are given rich feedings and a regular and careful method of disbudding.

In general there are six types of Chrysanthemums. The Incurved Chinese like Major Bonaffon has a regular, globular head. The Japanese type is either incurved or reflex with loosely arranged petals sometimes flat or fluted or quilled. Decorative and Aster-flowering Chrysanthemums, of which Petite Louise is typical, are of this group. These two types are grown mostly by florists. The Anemone Chrysanthemum has a high center with elongated quilled

florets and flat ray petals. Silver Star is a beautiful member of this family, few of which, however, can be considered hardy.

The Pompons, with flat or nearly globular blossoms, are the most common and reliable for gardens. They vary in size from the baby or button types like the tiny gold Nuggets, to the large disbudded blossoms of Lillian Doty, often measuring nearly five inches across. Here the name accurately describes the type, since pompons were named for those round worsted ornaments which the French sailor wears on his cap.

Today the Single Chrysanthemum grows in favor. Lovely in undisbudded sprays, it lasts more than a week in bouquets. The centers of these singles are always strikingly visible, often tubular in form, with one or more rows of ray petals, arranged closely enough to form a fringe. Dazzler is a beauty of this kind.

Then finally there is an indiscriminate novelty group of spidery, plumed and feathery Chrysanthemums that are eccentric and graceful enough to find some representation in our borders. The exotic Unique falls in this class.

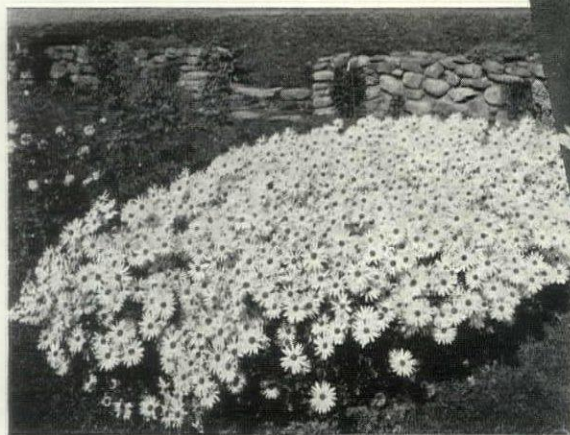
In making a practical list of Chrysanthemums to plant in our gardens two considerations must be paramount: earliness of bloom (varieties certain to mature before heavy frost), and hardiness to winter cold. There is a large group which may be depended on to pass both tests in the vicinity of Philadelphia and regions south to Texas and west to Kansas. In Oregon, Washington and California they are reliable. In Massachusetts and New York they will mature early and winter well also, if they are properly located and adequately protected.

In fact, many Chrysanthemums will en-

dure a temperature of twenty below zero if only they are saved from the alternate freezing and thawing of spring days. Many which have come safely through a hard winter to early March will be found dead in April, however, just because hot sun has been allowed to strike the frozen tissues and thaw them too suddenly.

In certain sections Chrysanthemums must be prevented by pruning from maturing too early. This is particularly true of the English varieties. In the middle Atlantic and Southern States, around New York City and Philadelphia, it is seldom wise to permit (Continued on page 91)

MODERN hardy garden Chrysanthemums are an amazingly versatile family. Beginning at the left, here are: a bed of the new Korean Hybrids (courtesy of Bristol Nurseries); Tints of Gold; Lillian Doty, whose blooms are sometimes nearly 5" in diameter; Daphne, a Korean Hybrid; the Button Pompon variety Little Dot, adapted to flowering indoors; and Ouray





## Dark effects—the latest idea in porch and garden furniture

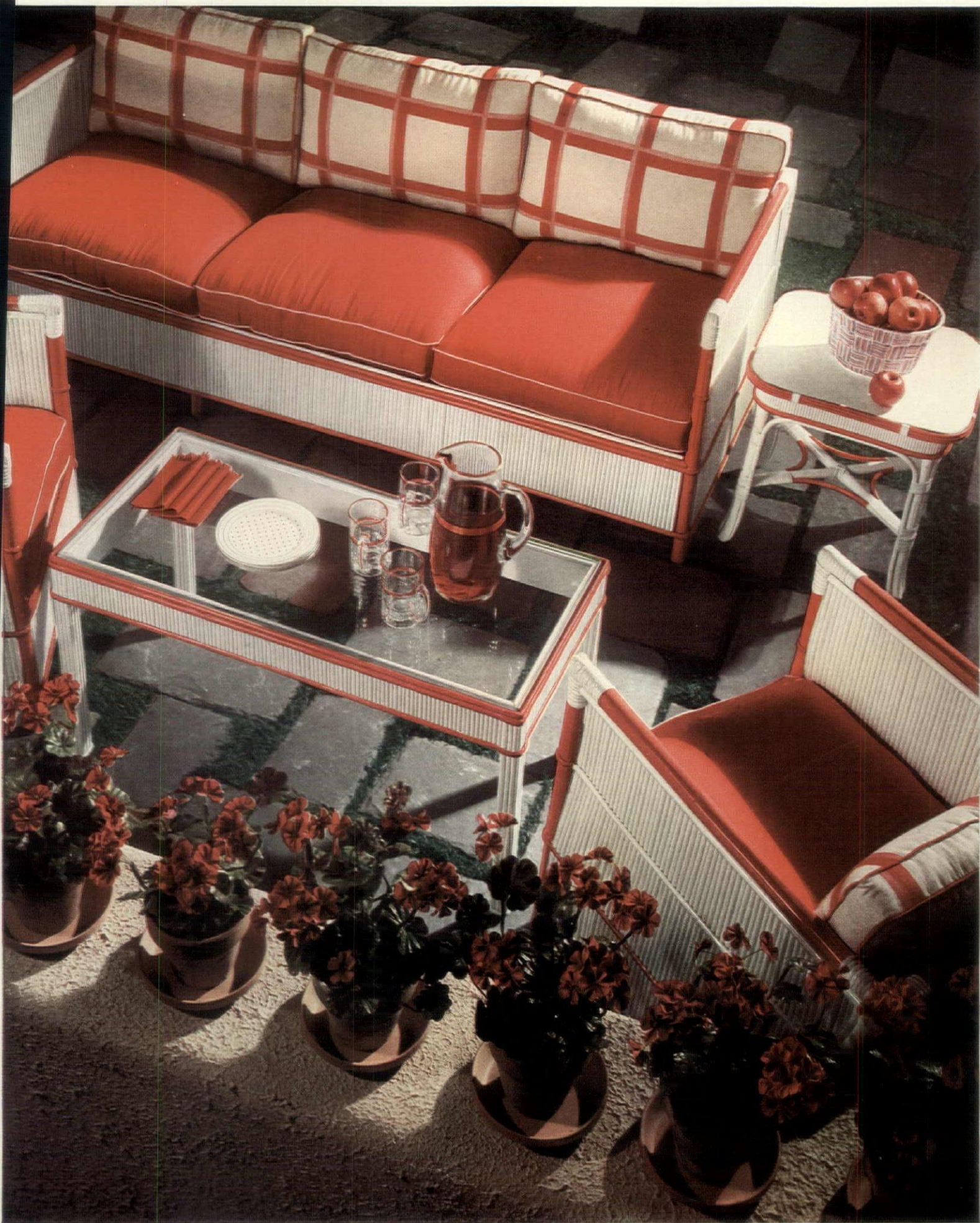


THESE photographs show you three important color combinations in outdoor furniture. For a brave new porch, look at the smart reed above in navy and white with a bit of chartreuse flung in for accent. These three chairs, which fit together to make a sofa, are covered in simulated pigskin and the table between them has a glass top: all are from Altman. The sisal rug is a Hodges design

VASTLY more interesting than cautious pastels is this combination of chartreuse and brown for cushions on a graceful white iron chaise longue which you can pick up and wheel to your pet corner in the garden. The material of the cushions is simulated pigskin, washable of course. Chaise longue, matching chair with plain brown cushions (not shown) and glass-topped table: W. & J. Sloane

THERE is still and always will be lovely glittery white summer furniture. But this year look for lots of bold color, especially bright red along with the white. Opposite are new rattan pieces in this dramatic combination designed along simple Classic-modern lines. The covering is a new hand-blocked linen: W. & J. Sloane. The iced tea set is from Altman; fruit bowl from Rena Rosenthal

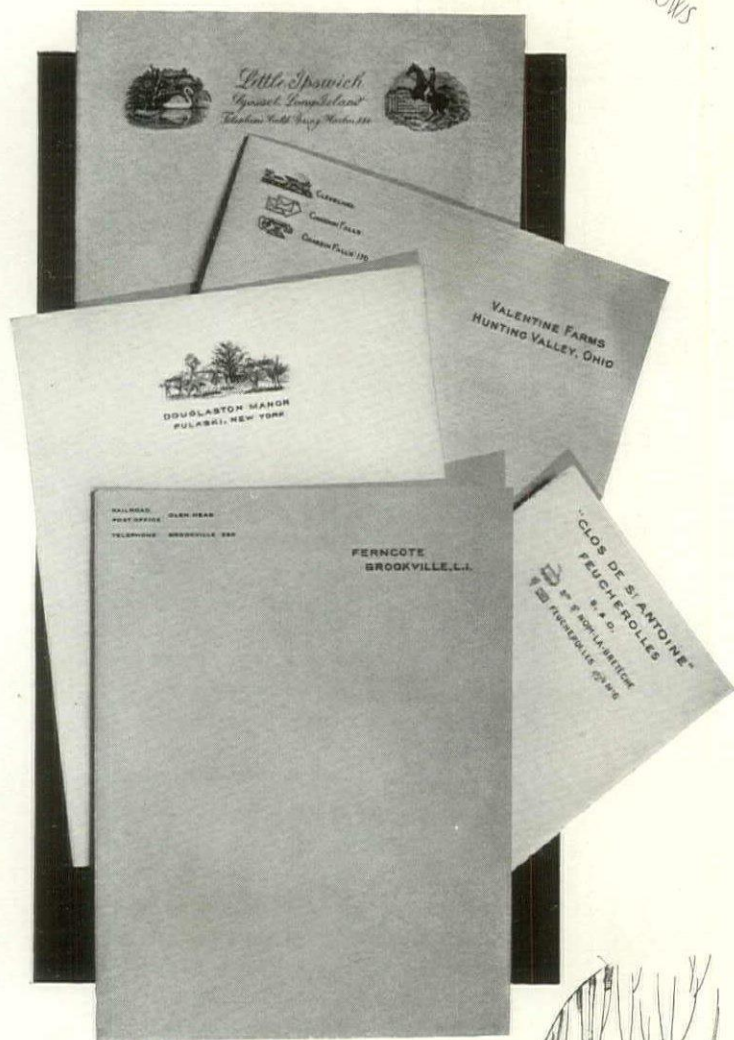
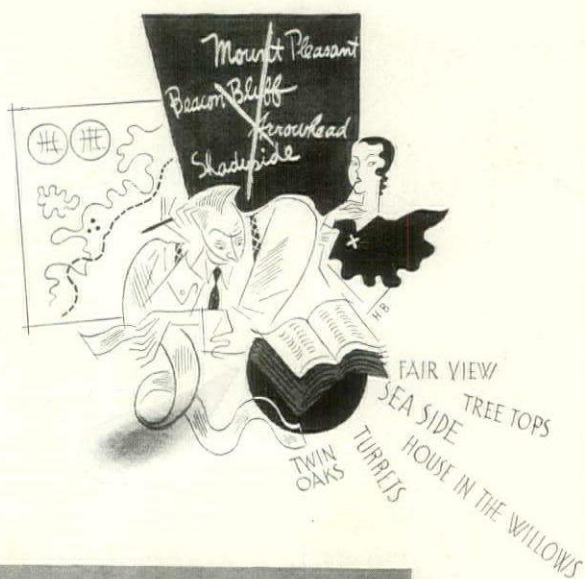




BRUEHL-BOURGES PHOTOS

**Bold, bright color for a brave new porch**





## Why not name your place?

By Ruby Ross Wood

WHAT'S in a name? We can't change our own, but we can give a lot of thought to the names we give our places. I have been making a collection of place names, selected for their aptness, their originality, and this list may suggest a suitable answer to that ever-recurring question, "What shall I call my place?" In collecting these names I waded through thousands of banal, impersonal names. It is astonishing how many people still call their places "The Elms," "The Maples," and so on, when there are so many thousands of possible names infinitely more suitable and interesting.

Most Early American places had names brought from England, Wales, Scotland and Ireland. The Indian names, which must have seemed refreshingly new to the settlers, had little influence. Sentiment won out. Perhaps they were homesick, these early settlers, and felt they were bringing a little of their forefathers' blessing into the new country by using the old names. Certainly the names of old Virginia houses read like a page of an English directory: Westover, Morven, Chelsea, Sabine Hall, Graeme Park, Chatsworth, Rosewell, Shirley, Brandon, Carter's Grove, Cleve, Monticello, Mount Vernon, Ball Alley, and so on. One finds all these names in England. Of a more original flavor are Tuckahoe, Weyanoke, Pocahontas, Flower de Hundred, Recess, Horseshoe, Carpet Hill, Folly, St. Bride's Farm, Bull Hill, Bohemia Manor.

In Maryland we find: Coverdale, Wye Plantation, Perry's Cabin, Comegy's Bight, White's Heritage, Combsferry, Corsica Farm, Mary's Delight, Traveller's Rest, Whitehall, Doughregan Manor, Ridgely, and so on.

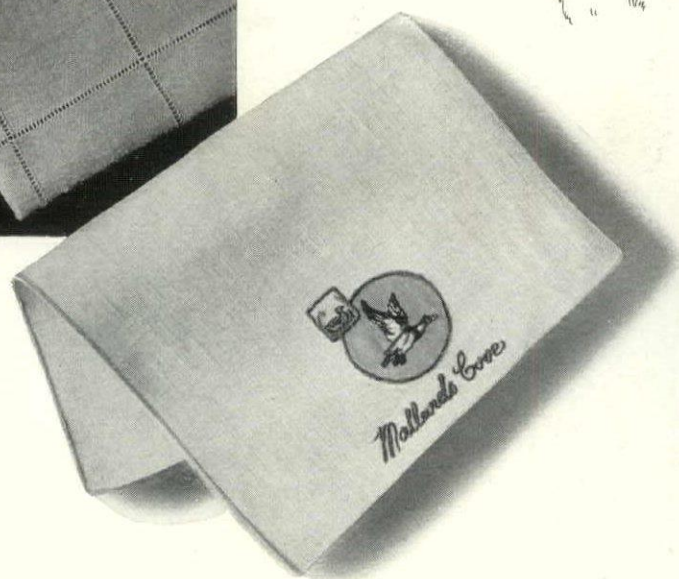
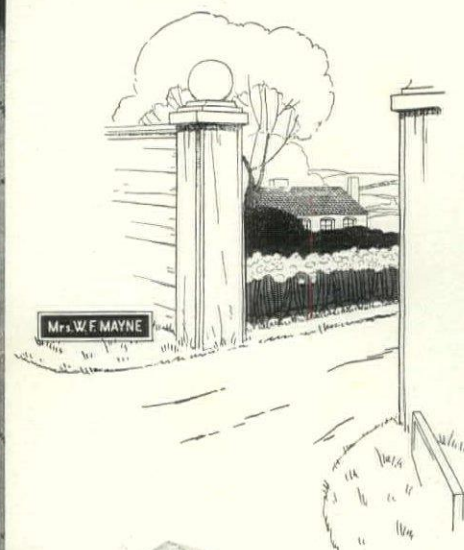
Georgia gives us Lebanon, Orange Hill, Elizafield, Fruitlands, St. Elmo, Esquiline Hill, Hopeton, Mimosa Hall, Pinebloom, Mayfair, Salubrity Hall, Coon Hollow, Rural Felicity, The Hermitage, Wormsloe, Blue Bonnet Lodge, and so on. South Carolina is famous for her Magnolia Gardens, Mulberry Castle, The Oaks, Middleton Place Gardens. Louisiana has Versailles Plantation, Madame John's Legacy, Refuge Plantation, Uncle Sam, Belle Helene, Sarpy, Rose-down, Asphodel, Parlange, Belle Alliance, Belle Chasse Plantation, and Maidwood. . . .

But perhaps more interesting than going into place names, state by state, would be the classification of names into general classes. Also, we should consider a few general rules for the selection of names.

If you give your place a name, you expect that name to be used. It will not be used if it is too banal or too difficult. Take a name you like. Practice using it . . . writing it, speaking it. Decide whether your friends could possibly remember it. Even if you are of Welsh extraction you can't expect your friends to address letters to a place called Ffosyrhd-galed! And even if there is an Indian legend concerning

COUNTRY place names can be put on writing paper, linen and on a sign at the entrance. The text suggests several hundred appropriate names. Black, Starr and Frost-Gorham, Inc. and Z. & W. M. Crane suggest these attractive paper styles





your locality, be wary of using that Indian name. It may be as difficult as Welsh. And look through your state directory to make sure there is no postoffice of the name you like, lest your letters go astray. The postman has trouble enough.

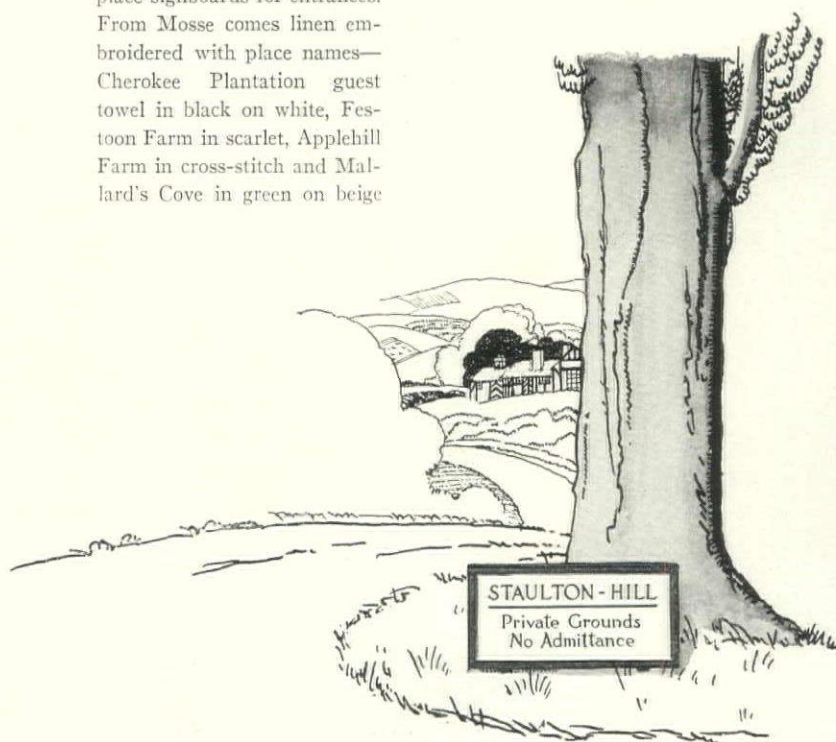
We all deplore tricky names, they are too tiresome to be lasting. Dunmovin, Hereweare, At Last, The Mortgages, Upsan Downs, Hangover, Justhome, Kiddie Koop, Stonybroke and such names are omnipresent. They are as bad as the Dew Drop Inns that dot our roadways. There are occasionally amusing names, such as Alexander Woollcott's Wit's End, Franklin P. Adams's I'm Alone, and Jimmie Cooley's Misspent House, which make us smile, but we'd better leave such names to the humorists.

Names made up of syllables of two or more family names are sometimes good, but sometimes very bad indeed. Pickfair, the Pickford-Fairbanks place in California, is an example of what may happen to such names.

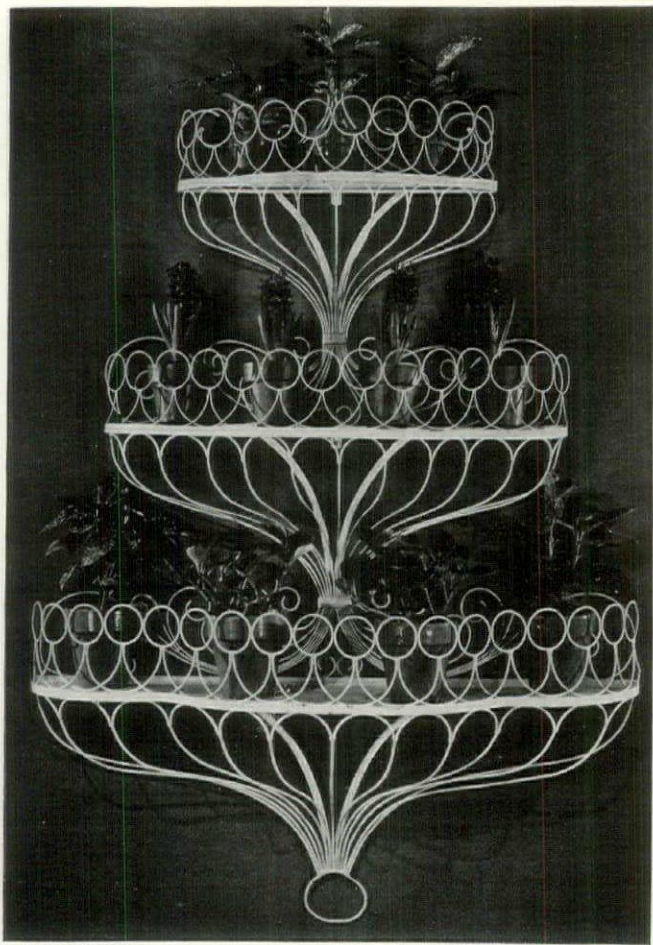
If a name has some personal significance, and still has a dignified sound, excellent! One of my friends found among her possessions, a few years ago, an autograph of Button Gwinnett. She sold it for an enormous sum, and with the money built a house. It was suitable to call that house Button Gwinnett, and she used a facsimile of the signature on her stationery and on the board at her entrance. The editor of this magazine has a New York house called Star House, and for years he has tried to find a suitable name for his Connecticut place. On his barn there hangs an old inn sign, a sun in full gilt ray, and now his place has named itself . . . it is Sun House.

We named our place Little Ipswich, for sentimental reasons. My husband spent his childhood summers at his mother's home at Ipswich, Massachusetts, and loved it so much we used the old name. It is successful, for everyone uses it. One of our friends named (Continued on page 74)

THE Architect's Emergency Committee designs country place signboards for entrances. From Mosse comes linen embroidered with place names—Cherokee Plantation guest towel in black on white, Festoon Farm in scarlet, Applehill Farm in cross-stitch and Mallard's Cove in green on beige







MARTINUS ANDERSEN



## Completely & Haywire

THIS summer you will live in a world of wire, enmeshed in its charming convolutions. Nothing is safe from this latest twist in decoration—indoors and out whirls and swirls of slim wire confront you at every turn. Furniture, plant stands, lighting fixtures and accessories of every description are now made in this delicate medium, painted shiny white or a cool light color such as crocus yellow, candy pink, apple green or gray.

For the latest news in plant stands, look at the glorified wall bracket above, with its three graduated shelves supported and enmeshed by loops and circles of delicate white wire. Imagine it against cool green

walls in a country house hall, or, painted yellow in a yellow and white sunroom. It measures 56 inches tall and is a Mary Ryan design from B. Altman & Company.

All curlicues and sweeping curves, the charming garden chair above, adapted from a 19th Century French design, has a settee to match. These pieces and the little metal table with its wire edge can be had painted white or antique gray, from Isabella Barclay.

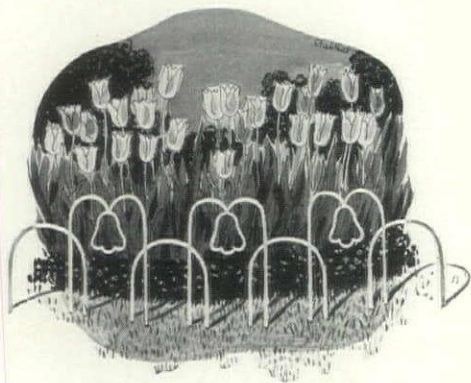
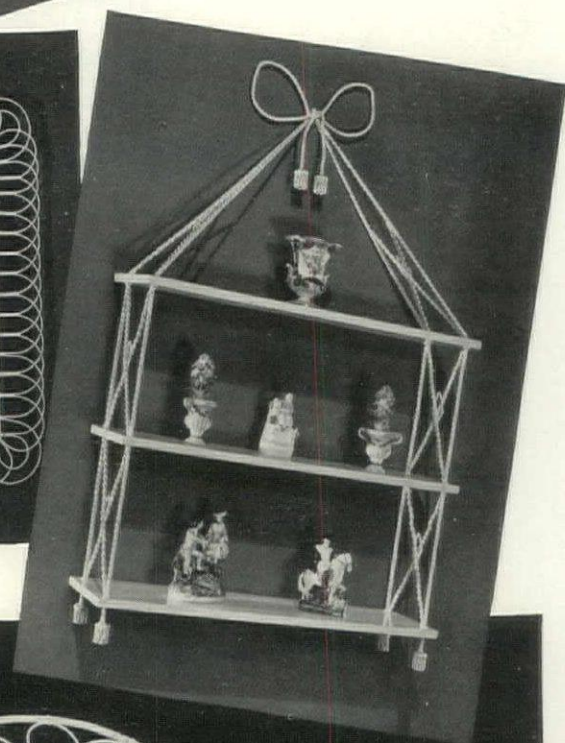
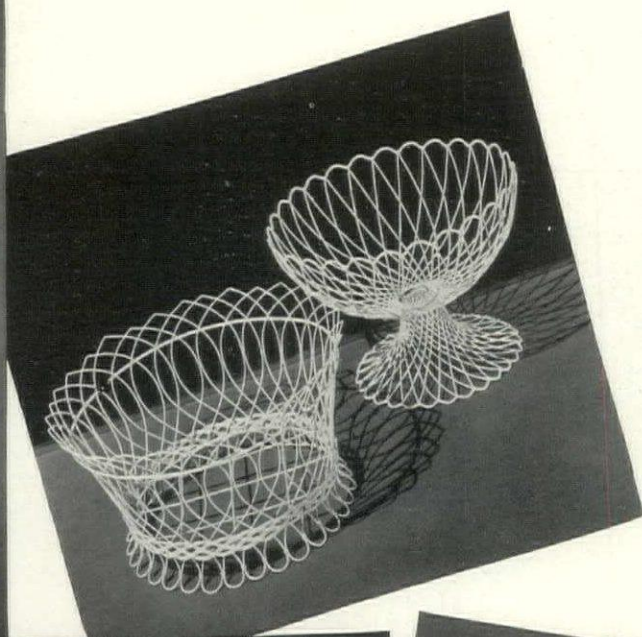
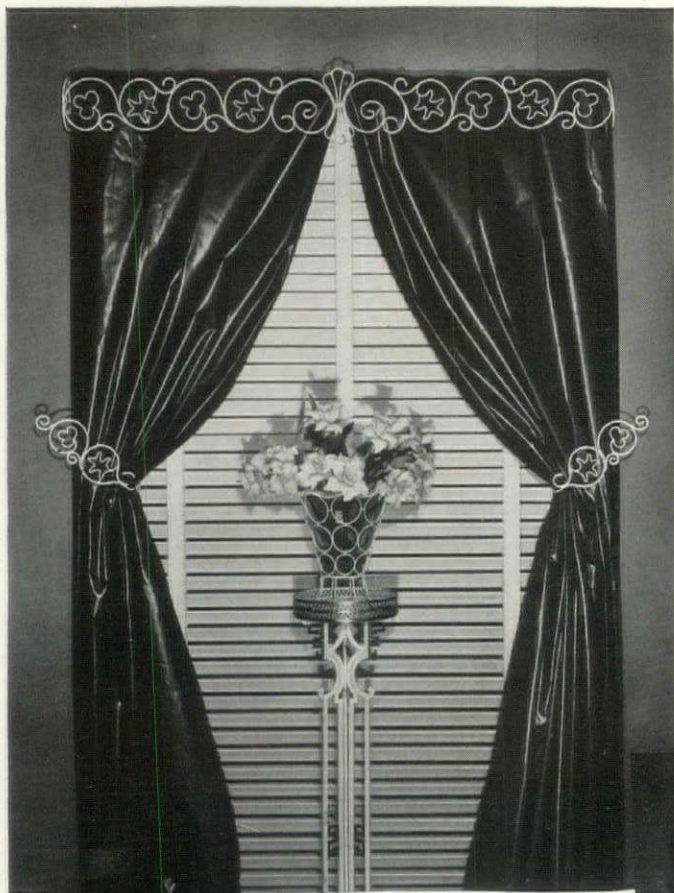
A wire valance and tie-backs in a wandering ivy leaf design are cool notes on the country house curtain shown opposite. The material is dark green glazed chintz; valance, tie-backs and wire vase are white:

Altman's. Next are two graceful fruit baskets in wire for a porch or garden room. The one at the left is made with a metal container should you prefer to use it for flowers. Also from Altman's. Below these baskets is the newest idea in picture framing—a flower print surrounded by delicate loops of white wire. Imagine the silhouette of this graceful design against pale blue walls in the country or, with green frames, hung in groups in a flower room with white walls! Macy's.

Even tired gardeners are remembered in this wave of wire. How much easier to dump all the potted plants to be transplanted into the garden sled opposite than to lug them laboriously by hand. And the runners are guaranteed not to ruin the lawn. A Mary Ryan design from Lewis & Conger. In the sketch below the sled are guards for your flower beds designed by Henry Stahlhut. Besides the tulip pattern illustrated, there are star and loop designs: Gimbel's.

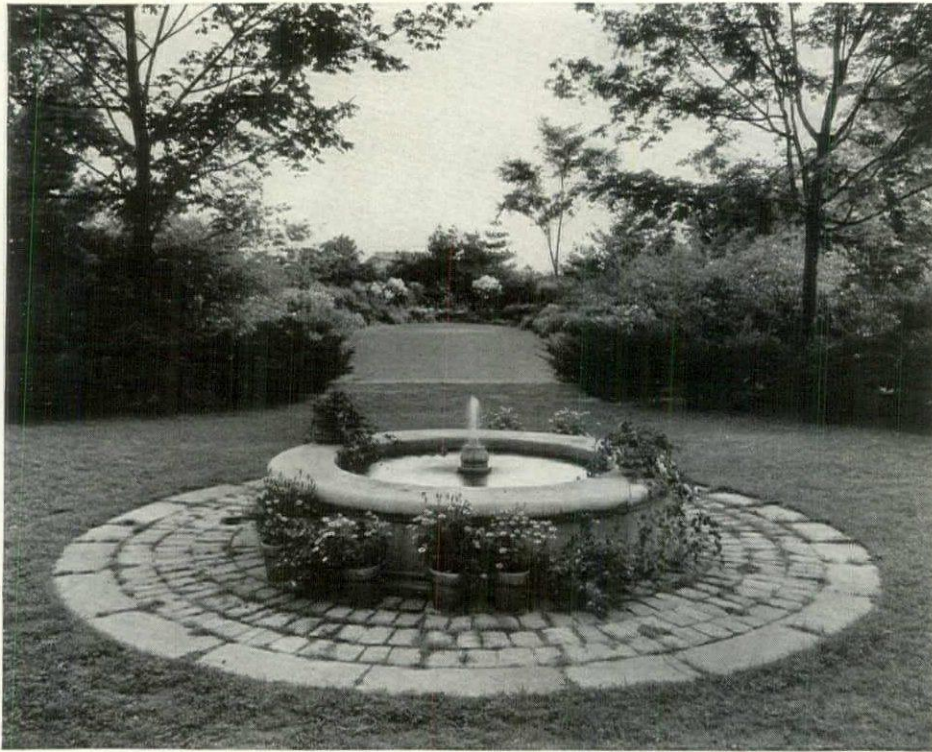
Wire twisted to look like rope, with tassel ends, makes the graceful little hanging shelf illustrated on the opposite page designed by Thedlow. It comes in white or painted terra cotta or robin's egg blue. Ruth Collins designed the smart new porch or garden furniture shown at lower right on the opposite page, taking a big sunflower for her inspiration. As an authentic note, chairs and table are painted a blithe sunflower yellow.







## Trees, shrubs and flowers paint a garden picture



THE success with which skilled landscape design can depart from the popular conception of the art is well illustrated by the grounds of Francis Jallen's home in Greenwich, Conn. In planning the flower garden one of the problems of the landscape architects, Vitale and Geiffert, was to create a feeling of spaciousness coupled with abundant bloom. The view at the left, taken from the house, shows how it was produced

AT THE bottom of this page is the reverse view of the flower garden; the circular pool can just be seen at the head of the broad flight of steps. Opposite, the service end gables and entrance, where the planting has been chosen to harmonize with and supplement the character imparted to the residence by its own structural materials and general design. James W. O'Connor was the architect of the house



SAMUEL H. GOTTSCHO





SAMUEL H. GOTTSCHO

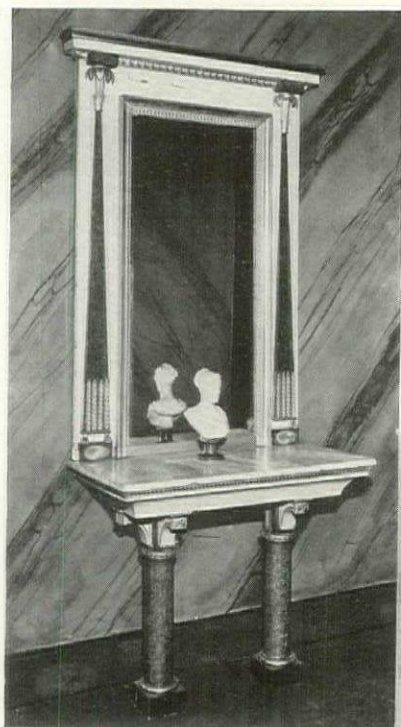
The dignity of slate finds outlet in New England



## Italian Provincial mirrors of the 18th Century • By Robert Carrère

FOR SHEER decorative quality, nothing can surpass the 18th Century Italian Mirror, whether it finds itself a part of an elaborate Italian setting or simply a rich spot of décor to lend interest to an expanse of bare wall. Into a world of pure fantasy, not bound by any of the considerations that must needs be a part of the cabinet-makers art, the designers of mirror frames took flight on the wings of their imaginations, returning from these journeys with visions hitherto unconceived by the eye of man.

Graceful scrolls, budding into tender leaves, Chinese Mandarins enthroned beneath a canopy of sea-shell, stalactite rocks dripping gilded cascades, lover's-knots and cupid's bows; every device imaginable was called upon, to serve as a frame for the reflected loveliness of the 18th Century beauty who gazed upon herself in the mirror's limpid depths.



When Cleopatra took a last fleeting glance at her enthralling beauty, before her meeting with Antony, a small disc of polished metal, set upon a long jewelled handle, reflected imperfectly the features of the woman that changed the course of an Empire. Until the end of the Middle Ages, all the famous beauties of history had no other resource than a piece of polished metal to assure them that they looked their best and that victory would be theirs, in shaping not alone the destiny of their own country, but sometimes that of all Europe.

When Venice became, as Van Loon would point out in his geography, the crossroad of world trade, someone invented plating glass with silver and the first mirror was born. The idea, most likely, came from the East as most innovations did, probably China, but the actual outstanding fact remains, that the Queen of the Adriatic was the first to possess that priceless boon to feminine wiles—the looking glass. Its development was slow, retarded by the size to which it was possible to manufacture a sheet of glass—the latter full of bubbles and streaky imperfections. Plating, in its infancy, left much to be desired. A mirror then was a very costly acquisition and many a royal bride longed for such a gift. The frame in which a looking glass was set, however, greatly enhanced its rather dim and cloudy appearance, and at the same time served as a worthy setting for so costly an object. Frames had reached

a high stage of development in their connection with painting, which was at its zenith. The first frames were simply picture frames adapted to the size of the glass.

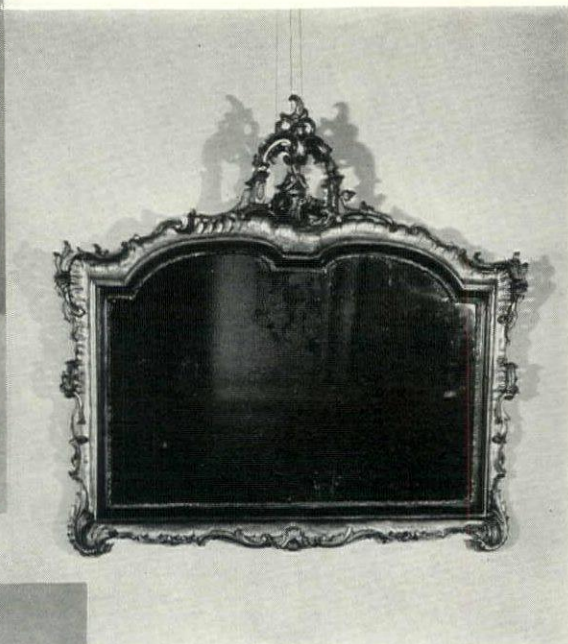
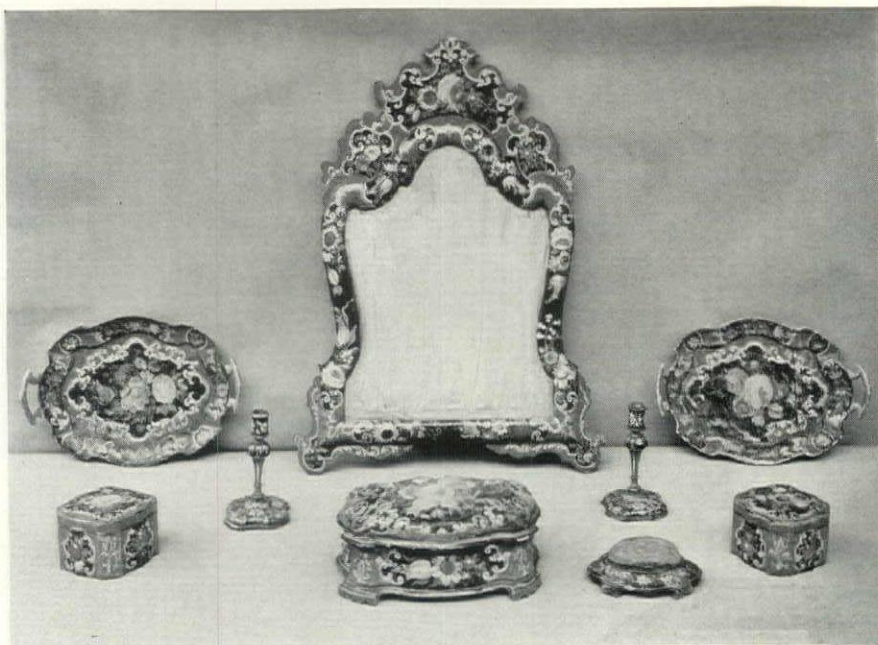
With their increase in size and their gradual perfecting, both as to quality and plating, mirrors soon took on such proportions as to become important adjuncts in the furnishings of a room. Soon whole walls were covered with mirror from ceiling to floor and while glass in such vast sizes could not be obtained, the mirrored surfaces were put up in paneled forms, with strips of wood dividing the glass as in the panes of a window, and later on by simply butting the joints together without interruption in the reflecting surfaces. Versailles under Louis XIV, with its *Salle de Glace*, was the culmination in this scheme of interior work. From that time to the present day the perfection of the glass and the reflecting qualities of the plating have absorbed the attention of Northern craftsmen, both in England as well as in France.

Since the time that the mirror became sufficiently important to be an item in the furnishing of a house, its frame, the decorative part, until the modern use of plain mirrored surfaces, was the keynote of the period. The lines and ornamentation of the frame therefore brought the glass into harmony with its surroundings. Italians, past-masters for centuries before the rest of Europe, in the art of carving and gilding, led France and England in this work to the end of the 18th Century. Unlike all the other 18th Century work, wherein the French and English developed styles so important that Italy was forced to go to those countries for inspiration, the frames for mirrors were almost always of Italian workmanship or design. Even Chippendale, with his unique *Chinoiserie* and *rococo* designs, borrowed directly from Venice the ideas exemplified in the plaster work and gilding of its myriad palaces.



In the late Empire Italian mirror with console shown at left we have a typical example of the liberties taken by provincial craftsmen with authentic elements of design, as witness the strange tapering pilasters painted to simulate porphyry. By courtesy of L'Avezzo. The other photograph shows three Louis XVI mirrors of Italian origin. The smaller ones were probably used for shaving or on dressing tables, the large one for an overmantel. From R. H. Macy

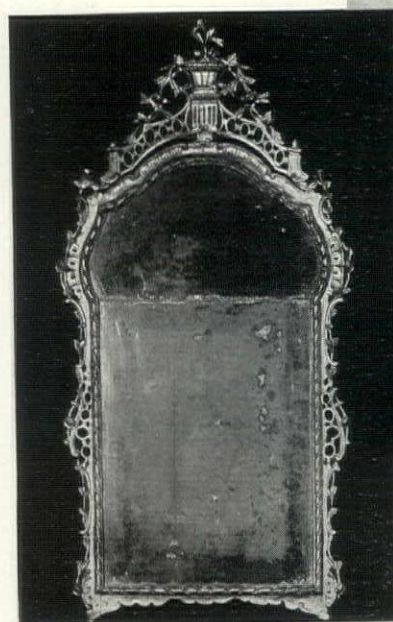




As late as the brothers Adam it was necessary to send to Italy for Pergolese to come to England to execute their creations in wood and plaster gilding.

Not until the Empire, with the new style created at the command of Napoleon himself, did the tide of Italian inspiration, in this type of design, ebb and commence to flow in the opposite direction. Polished natural wood with ornament in gilded brass sounded the death knell, temporarily, of this the last surviving element of original Italian inspiration. With the mirror in its Empire frame, France and England filled in the only remaining gap left in their complete control of the interior architecture and decoration of the day.

The mirror frames found throughout the countryside in Italy bear the same relation to those in the cities that is to be found, generally speaking, in making a comparison between the various pieces of furniture of the period to be found in the country villa and the town palazzo. Following the lines of the style, but not held down to traditional forms in the stereotyped manner of the style-conscious leaders, the provincial craftsmen combined motifs plucked from every example (*Continued on page 86*)



At top of page is an Italian dressing table set painted on wood, inspired by Northern porcelain. Metropolitan Museum. At upper right is a Louis XV mirror displaying Chinoiserie influence. R. H. Macy. In center of page is a florid Louis XV mirror with wood carvings of flowers in color. R. H. Macy. Console and mirror at right are late Louis XVI. Courtesy H. D. Eberlein. Immediate right, late Louis XV mirror, gilt frame. Cassard Romano





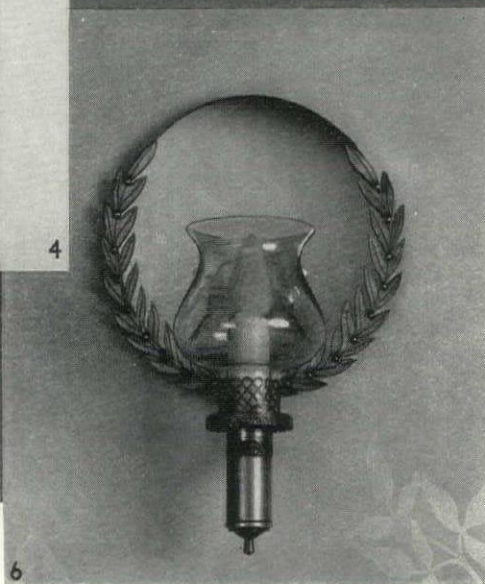
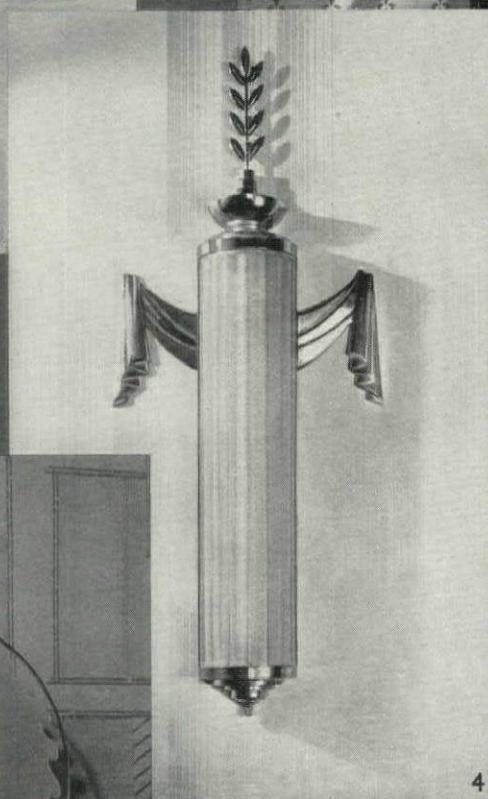
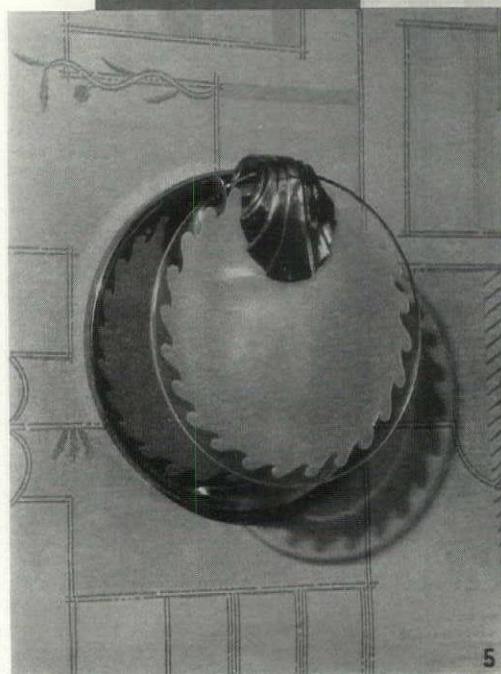
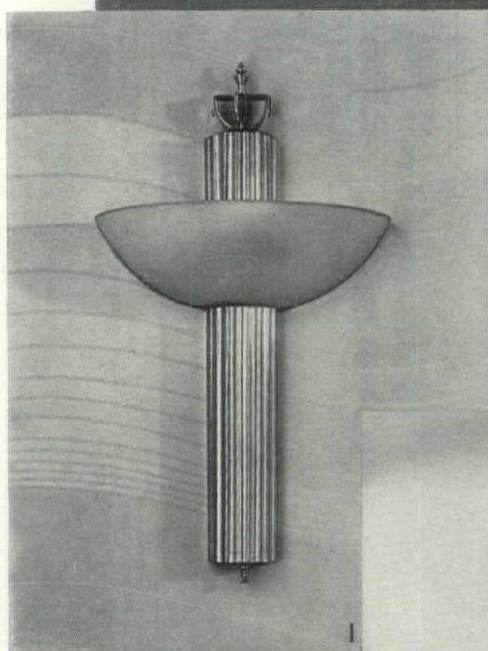
DANA B. MERRILL

## New lights of English descent

THESE beautiful brand new lights, authentic reproductions and original designs, are the latest achievement of the Chase Brass & Copper Company. (1) "Georgian Shell", distinguished bracket in antique brass. (2) "Jamestown", Georgian, black and antique brass, scarlet interior. (3) "Shaftesbury", Georgian detail, old brass

"GUILFORD", brilliant use of Georgian motifs in a graceful chandelier (4), finished in antique brass. (5) "Brighton", two-light bracket, black and antique brass, showing decorative 18th Century detail. (6) "Salem Eagle" is a reproduction in silver finish of a 1790 wood carving. The surrounding rim is black with brass stars





DANA B. MERRILL

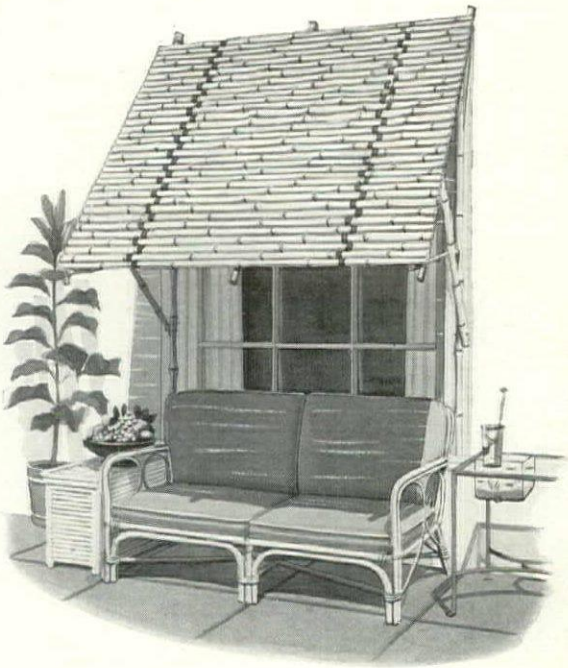
"COLONNADE", Classic-Modern bracket (1) showing Georgian influence in stylized urn and drapery on fluted column; polished chromium finish, sand-blasted crystal bowl. (2) "Independence", slender Empire bracket in antique brass. (3) "Fontainebleau", beautiful modernized Empire chandelier, gold and black with crystal

"ATHENA", today's adaptation of classic motifs (4) chromium with clear and sand-blasted glass. (5) "Thessaly", modernized shell and wave design, chromium, sand-blasted and clear glass. (6) "Elba", a laurel wreath motif Empire bracket executed in antique brass and gunmetal mirror. All are new Chase Lighting designs

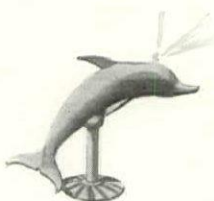
## Empire and Classic-modern



## Around the shops for latest garden news

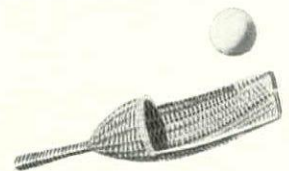


FROM Hawaii came the bright idea for the stationary bamboo awning above. It shades bamboo outdoor furniture covered in rust permatax and piped in yellow: Altman. Sketched at the right is Hi Li, the new beach or lawn game. The woven basket serves both to throw and catch the light rubber ball: From Abercrombie & Fitch

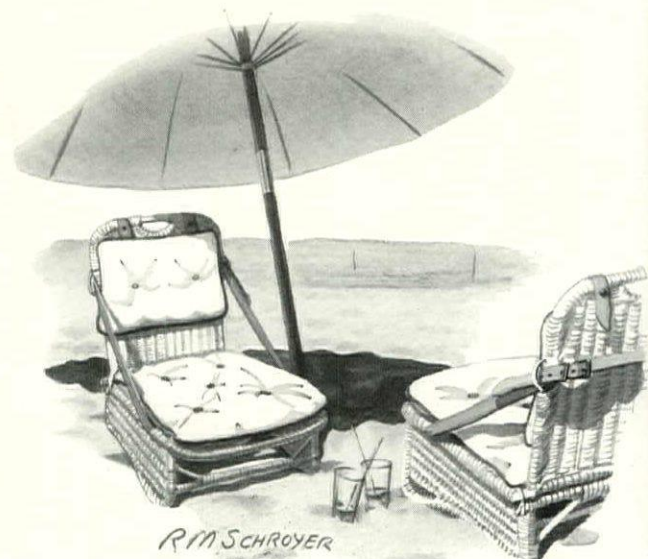


A WHITE tray for serving cooling drinks outdoors is fitted with milk white glasses decorated with delicate flower sprays in color. Designed by Leila Ranger. The tiny bronze dolphin fountain (left) is 7½ inches high: Universal Novelty Products Co.

RIGHT. Carry your comfort with you to garden or beach with this light reed chair which folds up so handily. Seat and back cushions are covered in white waterproof material welted in bright green. Leather strap supports: From Elsie de Wolfe

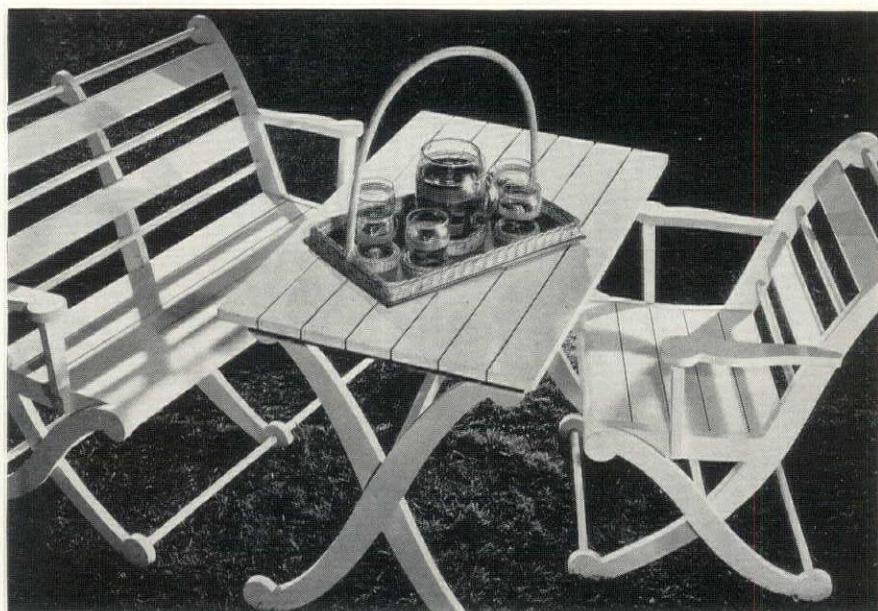
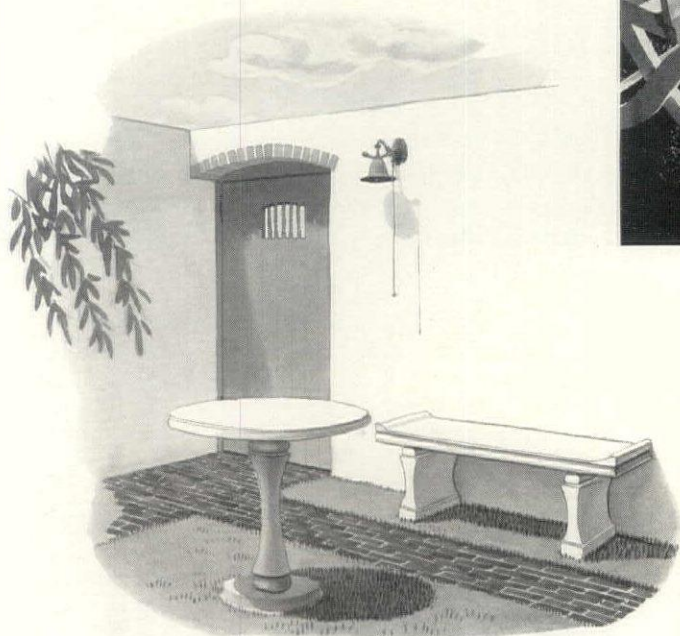


ARE rocking chairs returning? Look at the grand garden chair above, Paul Frankl's latest streamline rocker. Stretch out in its long, low curves and, if the spirit moves you, rock! This is made of natural colored reed fitted with sectional cushions covered in tan duck welted in bright blue





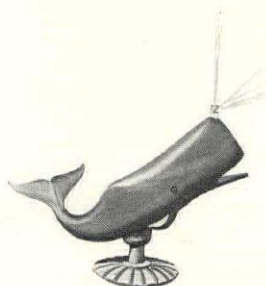
In combing the town, we were delighted to come across the simple, well-designed stone pieces shown below for garden, terrace or to put beside a pool. This practical bench and round table come from Macy's. The copper bell has a rope design on the escutcheon: from Lewis & Conger



ABOVE is the newest thing in outdoor wooden furniture—durable, graceful pieces painted white, lemon yellow or spruce green. Moderately priced and in charming designs: W. & J. Sloane. (Right) Another tiny fountain, this time a sea-horse, standing 7 inches high, in bronze. From the Universal Novelty Products Company



LATEST garden returns indicate that this will be a fine summer for loafing. (Below) Who could be active with this double chaise longue around; reed, covered in crisp green and white waterproof chintz. Designed by Ruth Collins for W. & J. Sloane. The spouting whale fountain is 6½ inches high: Universal Novelty Products Co.



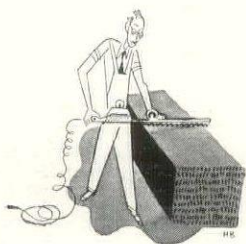
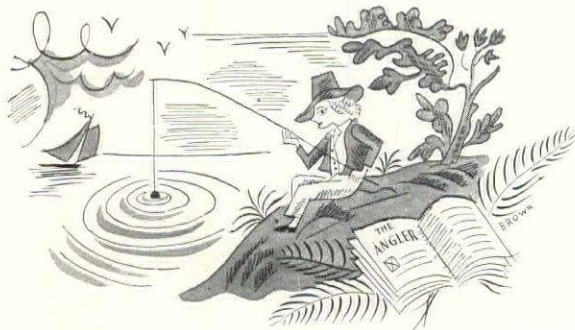
NYHOLM · PHILLIPS



SKETCHED above is the gayest garden or beach umbrella of the season; in white edged with a border of bright pennants—red—blue—yellow—green, caught together by loops of red rope. The natural rattan chair is covered in white waterproof fabric piped in red. Both come from Macy's



# A TIMELY MISCELLANY OF GARDEN IDEAS



THIS Machine Age of which we've been hearing so much in recent years is really a most pervasive thing. It even invades the hitherto sacred home garden and grounds and sometimes evicts the skilled hand labor which, however pleasing its ultimate results, was downright labor, after all. A case in point is the modern electric hedge trimmer which, equipped with a tiny motor fed through a long cable from the house current, snips away at a great rate. With such a tool you can do a beautiful job of both top and side shearing with a minimum of effort.

AMONG the Don't Forgets for gardeners at this season is the guying of newly set trees both large and small, that their trunks shall remain perpendicular no matter how the stormy winds may blow. Except with very large specimens, three wire guys will suffice, but the trunk must be well protected where they pass around it.

To meet the needs of those finicky rock garden plants which insist upon moraine (sub-irrigated) conditions, an inexpensive and quite satisfactory trick for a few specimens is to install a watering pipe for each, as illustrated here. A couple of times a week you simply pour water generously into the top of this hollow conductor.

IN the lexicon of garden initiates the phrase "scratch in" has a meaning which less informed folk do not always grasp. What it really signifies is that process whereby fertilizer of one kind or another, sprinkled around a plant, is worked into the top layer of soil by a rake, "claw" or some other sort of cultivating tool. Roses, Delphiniums and many other strong-growing flowers can thus be fed during the actual growing season and induced to yield their maximum results. The operation is valuable in other ways, too; the stirring of the soil kills off weeds and corrects hard surface crusting, with its attendant poor root aeration.

THE supporting of tall or otherwise large growing plants to prevent damage by the force of wind, or just plain natural floppiness, is an important matter in the well-dressed garden. Various devices are employed for it, but in the case of the tall stalked types like Delphiniums, Lilies and Hollyhocks nothing can equal the individual stakes to which the spires can be loosely tied with raffia or soft twine.

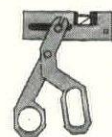
MAYBE the insects never will actually inherit the earth, but spraying of one kind or another is a necessity in virtually every garden during the growing season. If not for bugs, then for diseases—you simply can't avoid it without your plants suffering from the neglect. To be on the safe side, better have a dust-gun as well as a sprayer, for some of the remedial poisons must be applied dry and some in liquid form. The important thing is to get busy—very busy—as soon as the first sign of trouble appears. Naturally, this means that both implement and contents must be kept in stock and in good working order at all times.

IN hot, dry weather the greatest need of the garden is water—lots and lots of water. It does very little good to sprinkle in a tired-commuter-after-dinner sort of way; what you must do is distribute many gallons more than you think can possibly be needed to reach the roots.

By many, many gardeners the family scissors have been discarded as flower-gatherers and their time-honored place taken by tools especially designed for the purpose. One of the latest of these is sketched here—an ingenious gadget so made that its razor-edged cutting blade slices off the stem at a slant with the very minimum of fibre crushing. Flowers cut with it actually last longer in the vases.

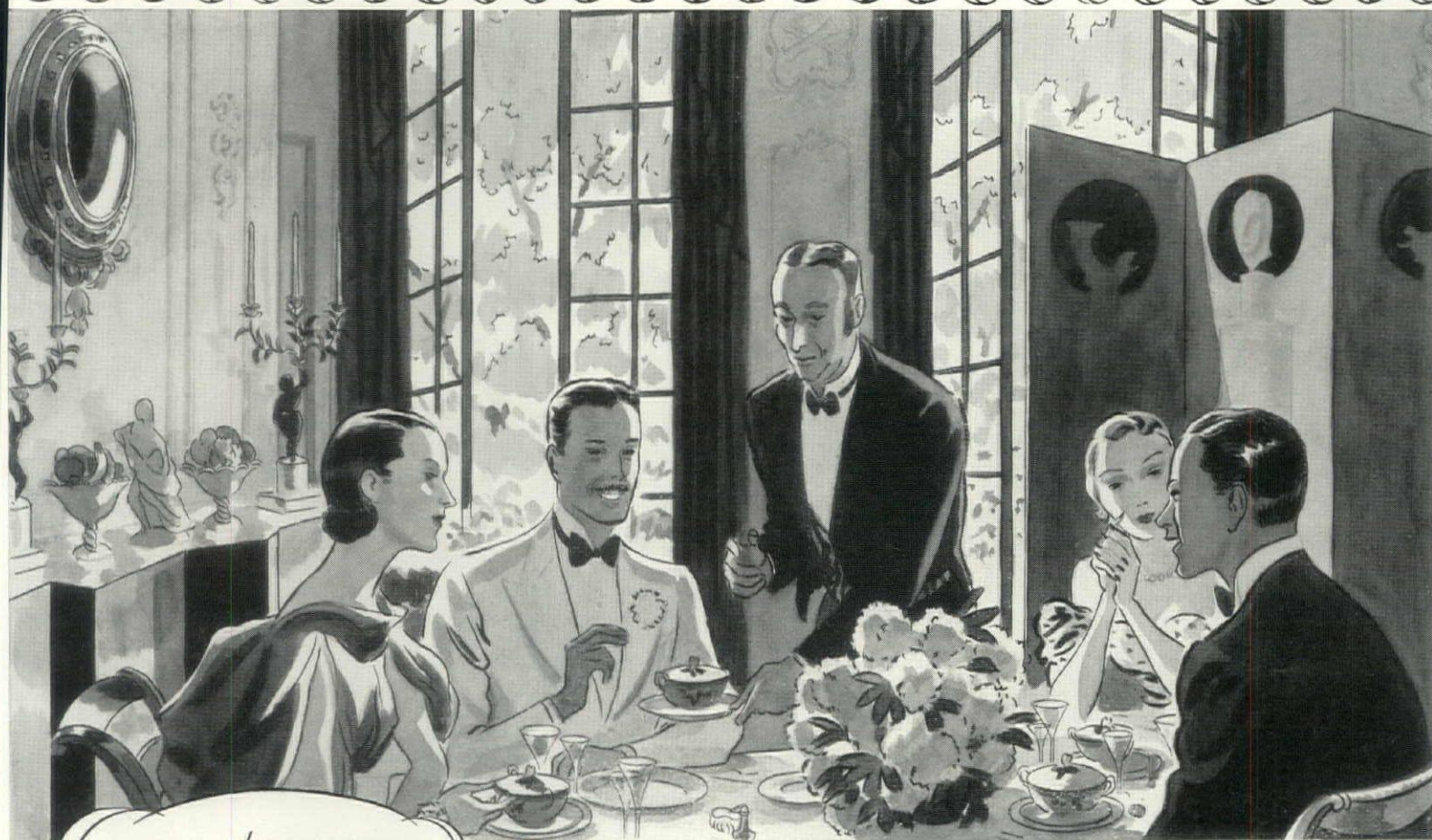
IT has long been a mystery to us why clay flower pots could not be designed along more pleasing and no less practical lines. Manufacturers as a whole have simply failed to think except in the traditions of their trade, but there is one exception, and he makes a really good looking pot shaped like this one.

TO tell a flower gardener that some of his plants should be pruned in order to make them more stocky and better shaped is likely to provoke the question, "What do you think I'm growing—trees?" But ask him if he ever "pinches them back" and you are pretty sure to get a perfectly matter-of-fact affirmative answer. The point is that pinching back is really pruning, and produces similar results. An expert does it with the finger-nails, though for beginners a pair of scissors or a very sharp knife is better. The idea is to take out the tip portion of the newly developing growth.





# A NEW SOUP *de luxe* ARRIVES ON THE SCENE



CREAM of MUSHROOM

*chef d'oeuvre of the soup-making art*

WHEN next you plan for a dinner-party and lament the fact that you haven't a special soup-chef in your kitchen to make your Mushroom Soup — just order Campbell's! Their new Cream of Mushroom relieves you for all time of any anxiety about the perfection of this course on your table.



Truly a soup you'll be proud to serve — and a soup Campbell's are proud to offer you. The choicest whole cultivated mushrooms are daily received at the Campbell's kitchens. These are richly puréed and blended with sweet, fresh cream — cream so thick it will hardly pour. The liberal garnish of mushroom tidbits gives added enjoyment.

So double-thick is the cream in Campbell's that when an equal quantity of water is added in your kitchen, just the right, rich creamy mushroom goodness is obtained.

The price—the same as other Campbell's Soups!

*New*



CAMPBELL'S *Cream of* MUSHROOM  
*Containing sweet, double-thick cream*



LOOK FOR THE  
RED-AND-WHITE LABEL





she said ..... *"Helen, is this a new sink? It shines so beautifully"*

and I said ..... *"No, it's many years old but it's never been cleaned with anything but Bon Ami"*

PERHAPS you don't think it's possible for a kitchen sink to remain new looking, year after year. But it is... provided you use the *right* cleanser.

And that can mean *only*—Bon Ami. First, because Bon Ami doesn't scratch off the dirt (and at the same time dull your sink) as many cleansers do. Second, because Bon Ami *polishes* as it cleans . . . not only quickly makes your sink spotless, but also gives it a real *lustre and shine*.

Women love to clean with Bon Ami. It looks so snowy-white . . . feels so fine and soft . . . smells so clean! It doesn't redden your hands. It doesn't clog up drains . . . nor leave gritty sediment in the bottom of bathtubs and basins. It's the perfect cleanser!

... the cleanser that . . . *"Hasn't Scratched Yet."*



To suit your taste . . . a Cake, a can of Powder or a Deluxe Bathroom Package.

# Bon Ami

## How to get along with country neighbors

(CONTINUED FROM PAGE 30)

John said, "Why, Hiram, I can get them two for a quarter at William's." Just the store the city pariah had referred to. Hiram slapped John's nickel change down on the counter to the *sotto voce* accompaniment, "Well, I guess if Bill can do it so can I." A clear case of "the king can do no wrong," while you and you, city emigrants, better know your station; you are interlopers.

We may begin to wonder how the weights can be fixed so the balance will be a little more in our favor. The first thing to do is to try and determine just where we stand, and for this we will have to devise a kind of system of soundings to fathom in some degree how grave our oversights and errors of the past have been. Even for the novices who are about to make their first triumphal march on community life such a sally into the elementary psychology of the rustic mind might not be entirely lost.

### TEST OF ACCEPTANCE

Here's one test. In practically all the native's homes there's a rocker which sets by the stove in the winter and at the cool, shady window in summer. When there is occasion to visit for one reason or another, are you offered the rocker or must you stand sort of half in, half out while discussing your business? Many a city visitor, thoroughly in ill repute, has been known to endure such an upright position during a long business arrangement, even though he has come on some proposition that will keep the farmer's family going through a long, hard winter.

When you finally make your departure, are you invited back another time "for a real visit and chat," or are you just allowed to gradually fade out of the picture with a curt "good day"?

How's the greeting on the road? Is it just a lifted palm, a nod of the head, or both accompanied by a broad smile? Well, if you get the rocker and a smiling "howdy", there's much hope, and it seems that "You'll be a man, my son!" some day, with a standing in the community and a bright, roseate future to look forward to. And now with a makeshift kind of measuring ruler established, we may be somewhat better prepared to look the real issues in the face.

All too often we find ourselves in the position where our tradesmen—the farmer who sells us milk and cream, fire wood, the handy man who helps us out with day labor in a thousand different emergencies—are our neighbors. The city has taught us to treat such dependents as menials, and accordingly if we don't stop and think first we carry over completely and unmodified our urban trading habits, like the woman who, with all the aloofness, haughtiness and condescension she could muster, went on her first marketing trip through the village. She slammed her hand down on the horn in front of each place that she wished to make a purchase, and kept it there until she thought it time for the clerk to come bowing out in utter servility, eager to serve her no matter how downright rude her fashionable manners. But wherever the scion of the original settler still kept shop she was embar-

rassingly forced to wear both her horn and her temper to a frazzle without so much as a sign of recognition from the storekeeper whom she could see inside standing over the counter apparently undisturbed. Was he deaf? He certainly was not. But what a superb lesson in deportment! She pays and pays with a thousand different annoyances on every market day for her failure to observe common decency, and complete absolution will never be hers. Her orders are, whenever possible, slightly delayed, and in the store she is always made to stand and wait a few minutes longer than necessary on the frailest of excuses.

Of course, that is an extreme case of transplanting city behavior to the country. But while our friend aroused all sorts of feelings of contempt for our manners, another woman who decided to go rural with a grand sweep was equally to blame for placing an added stigma on the heads of "City Folks" when she evoked suspicions of our sanity. When she arrived in the country she was determined to be a part of every phase of the community life. It was something she had always missed in the city, and soon her dream was about to be realized with a cause to espouse and a great renaissance. She asked for membership in the church, in the Ladies Aid Society, interested herself in the school and its activities, attended the parents-teachers association with great regularity, and then whenever time permitted she would visit one evening with this neighbor, another with that one, until all were so honored. Brotherly love, tinged with quaintness and charm, fairly oozed from all her person.

The wind-up of that particular plot is quite familiar to all of us. Today the poor woman stands alone and without friends in the entire community. She alienated herself from the city element by espousing the native cause, while the natives rejected her for her almost saccharine attempts at friendliness, coupled with her interminable bobbing up at the various meetings to suggest her "I think we ought to's," until she was labeled a meddler and slowly but surely eased out of everything.

### THE MIDDLE ROAD

To the despairing and distraught seeker after harmony, trying somehow to fuse the two conflicting elements that exist in today's rural life, it is only fair to say here that a pat answer in etiquette just doesn't exist. Obviously the solution lies somewhere between the lady of the horn and the other with the brotherhood of man complex, but how far in one direction and how much in the other can only be determined through a subtle kind of adjustment between yourself and the kind of native neighbors you happen to be surrounded with. If you are having doubts about the possibility of ever achieving that ideal balance, here is a story that brings it out to perfection.

A friend got himself all nicely settled within commuting distance of the city and found his milkman in the person of his nearest farmer neighbor on the right. Milk was ordered daily and cream for twice a week, bills to

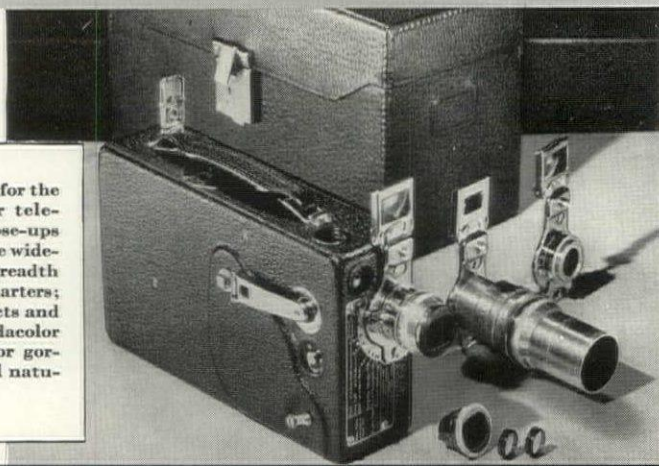
(Continued on page 90)





## You're Making Movies with the "K" **at New London**

● Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.



● The race might be posed for you alone . . . cram the excitement and heartbreak of that last spurt into a film. Then live it over—see the details that even your eyes originally miss—on your screen at home. Ciné-Kodak "K" gives the beginner successful movies from the start—yet its range satisfies every demand of the expert. Loads with full 100 feet of 16 mm. film, costs from \$112.50 (case included). Eastman Kodak Company, Rochester, New York. *If it isn't an Eastman, it isn't a Kodak.*

**Ciné-Kodak "K"**

EASTMAN'S FINEST HOME MOVIE CAMERA





# George Washington's Railroad

Original Predecessor Company  
Founded by George Washington in 1784



**THE GEORGE WASHINGTON**  
**THE SPORTSMAN**  
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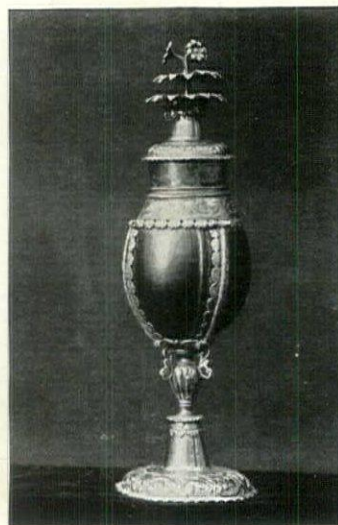
*The Finest Fleet of Air-Conditioned Trains in the World*

**CHESAPEAKE and OHIO**

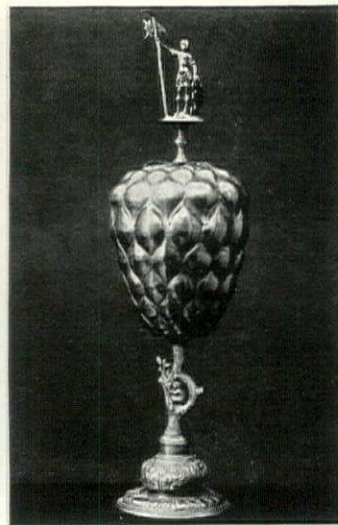


## Ancient loving cups as collectors' items

(CONTINUED FROM PAGE 48)



**16TH CENTURY** loving cup made of a cocoanut shell mounted in silver-gilt. It bears the inscription: "For the lips of kindly friends"



**NUREMBERG** cup of unusual size decorated with the figure of a Crusader. It is of the "pineapple" type, so-called because of the lobes

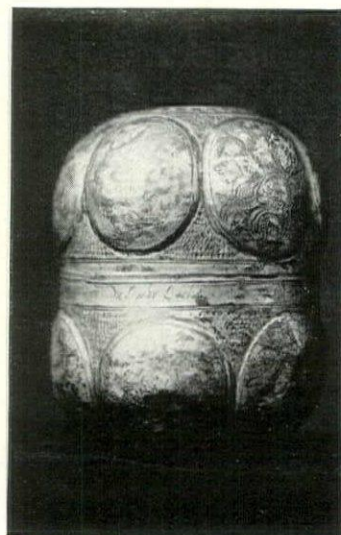
great English silver collection made by the Victoria and Albert Museum. Buying such pieces under an auctioneer's hammer is a sport solely for millionaires. Their values can reach to thousands of pounds. Recently in London, Hows were offering a simple James II Scotch wine cup with unique signatures for £1500. An English saltcellar of Henry VIII vintage exhibited at Christies this year was priced at £15,500. This plainly shows that the British are on the trail of their fine old silver, and any silver enthusiast inspired to gather old cups of any sort must go farther afield. There is Italy with the glowing tradition of the Renaissance banquet. The cabinets of gold and silver-gilt amassed by Lorenzo the Magnificent, Vespasiano Gonzaga, Il Moro, and lesser potentates. There are the Germanic countries with the greatest of all silver traditions and peerless guilds. Only today the fine German work which inspired the art in England at the same period to a large and well proven degree is being revalued esthetically, and otherwise, by the few supreme old silver experts. Germany's vast silver effulgence in swirling baroque in which there are more curves and contortions than in any bad dream of Bernini, who brought the fashion to most of the Hapsburgs as well as Louis XIV, has dimmed all German silver in the eyes of those who have only a little knowledge of it. In its best period the world's treasure house of silver shows nothing finer.

For years many of the creations of the famous Jamnitzer family of Nuremberg have been credited to that half god, Benvenuto Cellini. The catalogs of several museums prove this. Queen Victoria's famous Cellini ewer is now ascribed to an Augsburg master. A half century ago, almost simultaneously with the publication of Pollen's master-

ly work on ancient gold and silversmiths work, a revival of interest in all fine examples of foreign silver began in London. The erudite articles of E. Alfred Jones did much to bring it before the general silver loving public. As far back as two decades ago a five-inch-high 16th Century tankard credited to Moring of Augsburg who died in 1566 realized the surprising sum of £900 in the sale of the Earl of Home's important collection of plate. The Elizabethans had been munificent patrons of the German goldsmiths and had a predilection for the loving cup. The queen constantly received numbers of such cups from her admirers at home and abroad and gave others away at her banquets. Probably many of the gifts passed out of her plate cupboards, as she was niggardly in expenditures. Much of this foreign silver, like all old silver, went into the melting pot in the course of the centuries.

Cromwell, the dictator, looked askance at the ornate. Plate at table must be sparse and simple, or partake of Popish frippery and folly. Foreign silver in large measure ceased to be imported after the death of Charles II. The heyday of the great German guilds was long over then. Many had fallen

(Continued on page 88)



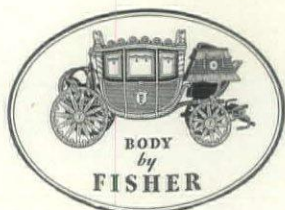
**EARLY** 16th Century covered loving cup, in reality two cups in one, both top and bottom being used. Inscribed in old German





# *Better pick the one with Body by Fisher"*

HERE is a wife who is looking at motor cars — she has found the one SHE likes, and wants to be sure her husband agrees . . . She has told him of the cars she looked at, and he is confirming her judgment with the soundest, briefest, safest advice a buyer can have: "Better pick the one with Body by Fisher". . . He knows that means a General Motors car, which tells him all he needs to know about the chassis . . . He knows that means not only the alluring style and smartness that his wife admires — but also time-tested and owner-approved Fisher No Draft Ventilation — and the comfort of spacious ROOM, generous leg-room, elbow-room, headroom — for every person in the car . . . In eight words he has shrewdly compressed the sum of the nation's experience with motor cars . . . Seek as you will, there's no better advice for you.



on GENERAL MOTORS CARS ONLY:

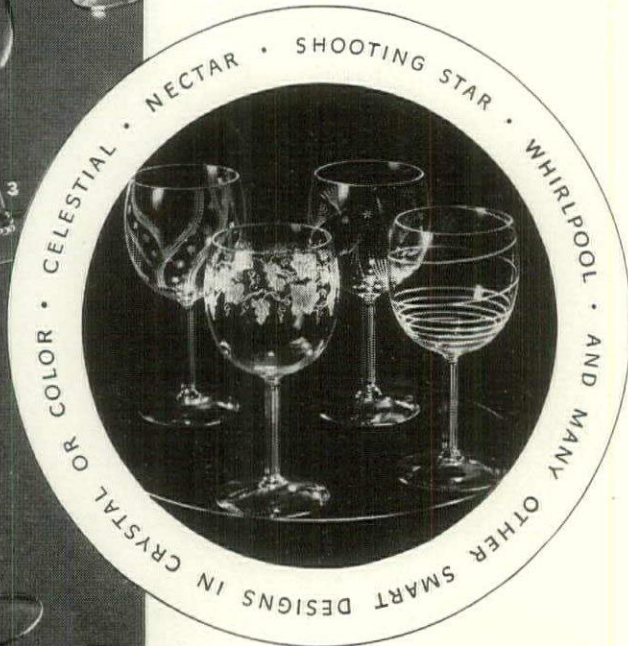
CHEVROLET • OLDSMOBILE • PONTIAC  
BUICK • LA SALLE • CADILLAC





# Correct

## GLASSWARE FOR EVERY OCCASION IN A WIDE VARIETY OF CHARMING DESIGNS



Shown in the circle are water goblets—in four of Fostoria's newest designs. Other delightful patterns are available, both in crystal and colors.

Glasses shown in the border are:

1. Cocktail....2. Sherry....3. Wine....
4. Brandy....5. Creme de Menthe....
6. Champagne....7. Rhine Wine....
8. Claret....9. Cordial....10. Brandy Inhaler....
11. Whiskey...12. Old-Fashioned...13. Pony...14. Highball.

Fostoria solves for you one of the greatest problems of Repeal—by providing absolutely correct glassware in four convenient assortments. See these lovely glasses at your store—you will be delighted when you read the price tags!

Write for our booklet "Correct Wine and Table Service." Fostoria Glass Co., Moundsville, W. Va.

# Fostoria

THE GLASS OF FASHION

## Puddings and custards

(CONTINUED FROM PAGE 43)

third cups of sugar and two and a quarter cups of flour mixed together, a pinch of salt, then little by little the hot milk. Put on the fire, stir constantly and let boil two minutes. Remove from fire and stir in a half cup of butter, one cup crushed macaroons and two teaspoonfuls vanilla. Pour into glass dish. Serve very cold with thin cream.

### TAPIOCA PUDDING

Heat one quart of milk, add two-thirds of a cup of orange sugar, a pinch of salt and a half cup of butter. Add slowly to the boiling milk one and three-quarter cups of Minute tapioca. Cook in double boiler fifteen minutes.

Put in baking dish and cook in slow oven twenty-five minutes. Remove from fire and stir in six beaten egg yolks and three-eighths of a cup of butter, and then fold in the stiffly beaten whites of four eggs.

Pour into a well-buttered mold and place mold in a pan of hot water, then bake in oven until it is elastic to the touch. Remove from oven and in ten minutes remove from the mold. Serve hot with sabayon sauce.

For sabayon sauce beat six egg-yolks with one and one-third cups of sugar, put in double boiler and mix furiously until it gets ribbony. Add one cup of Marsala or Madeira wine. Beat on the side of the fire until thick and frothy.

### BREAD PUDDING

Cut white bread in half-inch slices. Remove crusts and butter well. Cut in four to make small squares. Arrange these neatly so as to line a shallow baking dish. Sprinkle with white sultana raisins or seeded black raisins which have been soaked in warm water until plump and then were well dried; add another row of buttered bread and sprinkle with cinnamon. Heat one quart of milk with one and one-third cups of sugar. Break four whole eggs and two extra yolks into a bowl. Beat with a fork and slowly add the hot milk. Strain through fine sieve—flavor with lemon or vanilla extract and pour over the bread. Put in oven and bake until custard is set. Serve hot or cold.

### CARAMEL RICE PUDDING

Wash three tablespoonfuls of rice thoroughly, and put into a pint of milk. Cook in a double boiler until creamy. Add one tablespoonful butter and the yolks of four eggs beaten well, and two heaping tablespoonfuls of sugar. Flavor with lemon rind and vanilla.

Caramelize an earthen dish and spread the rice in it evenly. Then over that sprinkle powdered sugar liberally and dot the top with bits of butter. Put under hot flame until sugar melts. Serve hot with cold custard sauce.

### RICE PUDDING

Wash one-third cup of rice and put in a double boiler with a pint of milk and two tablespoonfuls butter. Cook until thoroughly creamy. Soak one tablespoonful of gelatine in a tablespoonful of cold water. Remove rice from fire and pass the mixture through a fine sieve and then add the gelatine. Whip a half pint of cream and add that to the rice and gelatine, along with a half cup of confectioner's sugar and some vanilla extract. Put in mold and set in refrigerator.

Make a sauce by melting a half cup of light brown sugar in half a cup of maple syrup. Add a tablespoonful of butter. Bring to a boil for a minute or two. Cool and just before serving add half a cup of cream to this and pour over the rice pudding.

### FARINA OR CREAM OF WHEAT PUDDING

Heat a cup and a quarter of milk with a quarter of a cup of sugar and a tablespoonful of butter. When it boils, slowly add a half cup of farina or cream of wheat. Let it cook a minute or two in a double boiler. Then remove from fire and let cool a little. When lukewarm, add three well-beaten egg-yolks and fold in the stiffly beaten whites. Two spoonfuls of candied fruits or raisins soaked in brandy may be added if desired. Put into a caramelized mold and cook for half hour in moderate oven in pan of hot water.

Serve with a caramel custard made by putting two tablespoonfuls of sugar in an enamel pan with just a drop or two of water to melt it. Cook until it is light brown, then add a half cup of boiling water. Let it cook down until syrupy. Heat two cups of milk with one-third cup of sugar. Add the caramel to this. Beat the yolks of four eggs and add them to the milk. Cook in a double boiler until thick.

### POT DE-CRÈME AU VANILLA

Heat two cups of cream with two tablespoonfuls of vanilla sugar in a double boiler. Beat yolks of four eggs. Pour hot cream on eggs. Strain into little custard cups. Put cups in a pan of warm water and bake in slow oven.

### POT DE CRÈME AU CHOCOLAT

Melt two squares of Baker's unsweetened chocolate in a few drops of water, in a double boiler. Put two tablespoonfuls of sugar in two cups of cream and heat in double boiler. Pour onto melted chocolate and stir well. Beat yolks of four eggs and add the chocolate cream slowly. Add a teaspoonful of vanilla and strain into cups. Place these in pan of warm water and put in slow oven until set.

### POT DE CRÈME AU CAFÉ

Add one half cup of strong coffee to two cups of cream heated in a double boiler with two tablespoonfuls of sugar. Pour onto yolks of four eggs. Strain into custard cups and place these in shallow pan of warm water. Bake in slow oven until set.

### CRÈME RENVERSE

Caramelize a round mold. Beat the yolks of six eggs and the whites of five eggs together. Heat a quart of milk. Add six dessertspoonfuls of sugar to the eggs and stir in the hot milk. Flavor with two teaspoonfuls of vanilla extract. Strain into the caramelized mold. Place the mold in pan of hot water and bake in slow oven until inserted knife comes out clean. Remove from oven and when cold put in refrigerator for eight to ten hours. When ready to serve, turn out onto a round shallow glass dish. Set the dish on a slightly larger glass plate and place heads of pink Roses or Pansies on bottom plate so as to form a wreath.





*Body by Fisher*

# *I*t would greet you with a Smile • • • •



If your motoring has become a sort of humdrum transportation, there is that in the Buick which will bring back the zest of driving your first car.

Just to see the Buick is to realize how vivacious and new it is in its smart beauty. To drive it and ride in it but once is to recognize that it brings to modern motoring something new and all its own.

For there is a difference that goes beyond the gliding ride as only Buick gives it, beyond the match-

less ease of superb performance and the convenience of automatic features. There seems to be the vigor and exuberance of youth in all that Buick does; and it is not difficult to imagine that, if it were human, it would always greet you with a smile, and smilingly grant your every wish.

You can take that kind of car to your heart—which perhaps explains the undying loyalty of Buick owners, and the even more wide-spread favor which Buick is winning today among all motorists.

## • B U I C K •

WHEN • BETTER • AUTOMOBILES • ARE • BUILT — BUICK • WILL • BUILD • THEM





# Nocturne

**FOR  
MIDSUMMER  
NIGHTS'  
DREAMING**

"SLEEP UNDER THE NORTH STAR"

EVEN when the thermometer stands at 80 in the daytime, you'll be grateful, by night, for the cheerful warmth of a Nocturne blanket . . . a soft, light, all-wool summer blanket, which weighs, believe it or not, but a few ounces more than a fine percale or linen sheet. During most of the summer, you will need only one Nocturne to a bed,

and two will carry you through the entire season, from May to October. You may wash the Nocturne as often as you like, for, made without a nap, it will never roughen, mat, or wear off, and its lovely pure silk binding is guaranteed for five years. Hold this Nocturne summer blanket up to the light and notice the fine,

evenly spun and woven yarns and the closeness of the weave . . . proof to your own eyes of Nocturne's superiority.

Nocturne colors are as seasonable as the blanket itself: white and eight delectable summer pastels. Can you think of a lovelier wedding gift? The North Star Woolen Mills, Minneapolis, Minnesota.

**N O R T H   S T A R   B L A N K E T S**



## You can have a \$17.50 fire brigade

(CONTINUED FROM PAGE 49)

be a total flop in the residence simply because the householder won't take care of it. The necessary annual recharging means keeping a supply of chemicals on hand and involves a regular inspection which the average villian won't make.

Furthermore, most portable types are of 2½-gallon capacity, giving a stream of only one minute's duration, and that bespeaks intelligent operation and no waste. With prices ranging from \$15 to \$25, it is patent why the finger's pump, with double the capacity for \$10, is given the edge here. It isn't the efficiency of the fire extinguisher that's at issue: it's the efficiency of the user.

For the typical kitchen grease fire, a large box of sand, kept in a handy spot for this use, is the cheapest extinguisher. Ordinary cooking soda is excellent, too, and less messy to clean up afterwards: simply toss a handful across the flame in a manner that will produce a cloud of soda dust, itself a perfect extinguisher. *But don't try this with other dusts.*

Water doesn't work on a running oil fire, hence the house with an oil burner had better be provided with at least one approved chemical extinguisher for the Class B fire in the basement. There are several splendid choices, the two least costly being the "foam" type and the "loaded stream" type. These give a smothering or blanketing effect so essential in the oil fire and both come in the portable 2½-gallon size. The foam extinguisher costs around \$25; the loaded-stream, \$30. *Both must be inspected, emptied and recharged annually.*

Because of this feature, either of these extinguishers should be supplemented by the garden hose or the knapsack pump because there are at least ten or fifteen residential fire causes far more imminent than oil. Beyond which the ever-present threat of dangerous brush fires, on your land or your neighbor's, makes the portable pump a real necessity in outlying districts.

### FIRE-FIGHTING NOTES

Concerning the actual fighting of a blaze, a few observations may be of value albeit the subject is a ticklish one which won't be mastered in Six Easy Lessons. In October some 33 men lost their lives in a Los Angeles brush fire chiefly because their knowledge didn't match their courage, and that lesson should convince the layman that fire fighting is no job for the amateur. But this article is for the householder who can't get professional aid quickly, and that may justify this presumptuous effort to cover a life work in a column and a half.

Remembering the earlier account of rising heat, the man confronted with a young outbreak in a given room will do well to immediately close the doors and open the windows. If considerable smoke and heat—especially heat—is apparent, smash out the windows with a chair so they'll really be open. If the outbreak is in the basement, open all outlets to the outside: cellar doors, scuttles, etc., and make certain that outlets leading to the house proper (stairs, doors) are shut. The idea is to

ventilate the involved area so heat and the poisonous gasses of combustion can be released harmlessly to the open air. But too much emphasis cannot be placed on the absolute necessity for getting out yourself if the heat and smoke are punishing. This should be an iron-clad rule in the cellar, for that's the toughest spot to be in a fire and the most difficult to ventilate. Common sense will tell you that your insurance policy will replace the house—but it won't replace you!

Outbreaks in rubbish and piled materials such as old papers or magazines involve more than mere surface extinguishment. Good ventilation is essential since the slow combustion of such fuel is a prime breeder of carbon monoxide and several other gases even more deadly. After all visible flames have been killed, it is important to "overhaul" the pile (keeping the charged hose line hard by) by breaking it open, spreading it out judiciously, and constantly dousing the smoldering inner surface. After that, shovel the stuff into pails and carry it outdoors. This likewise applies to hay, manure, straw and other "barn burners" so susceptible to spontaneous ignition. In all cases, stuff which has been wet as well as stuff which has been charred should be removed to safety.

### WATER PENETRATION

The fireman's bogey, the "rekindle," is most apt to occur in such trash because it is so difficult to get the desired penetration with a stream of water—and well nigh impossible to do it with a chemical stream. In directing a water stream, it is vital to see that the water saturates the burning mass: a stream aimed flush at a compact bundle is likely to bounce off rather than sink in, and three-quarters of the water is thus wasted.

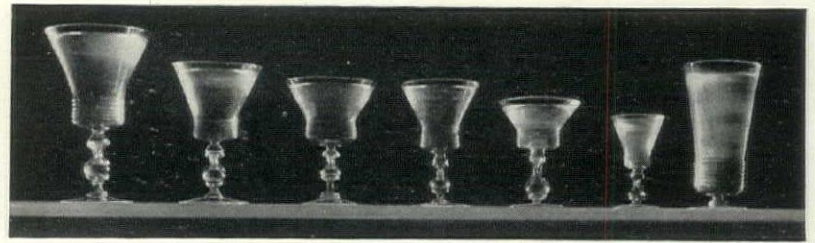
This necessity for throwing the water *on* the fire rather than *at* it is what makes the notorious "one spot delivery" a mortal sin among good firemen. That is, in a blaze involving a substantial area, water must be put on the whole area, not just dumped in one spot. This means keeping the nozzle constantly moving, vertically and horizontally, so as to hit everything. If such a large body of fire be encountered in a room with an ordinary metal ceiling, don't forget to keep the ceiling cool if possible, else the heat may be transmitted through the tin to the timbers above without showing any visible signs of the treachery.

In working on an upstairs fire from outside, a garden hose stream would be futile from the ground. Your only chance is to operate from a ladder through a window. Remembering that you require a solid stream, not a spray, this same principle applies to a roof fire and the ladder again becomes essential.

With regard to oil and grease fires, it is important not to spread the burning substance, even with a chemical stream. Here we want the extinguishing agent to drop on the fuel and blanket it so as to cut off the necessary oxygen. When the outbreak is the ordinary grease variety in the kitchen, plenty of salt or sand is excellent. A

(Continued on page 92)

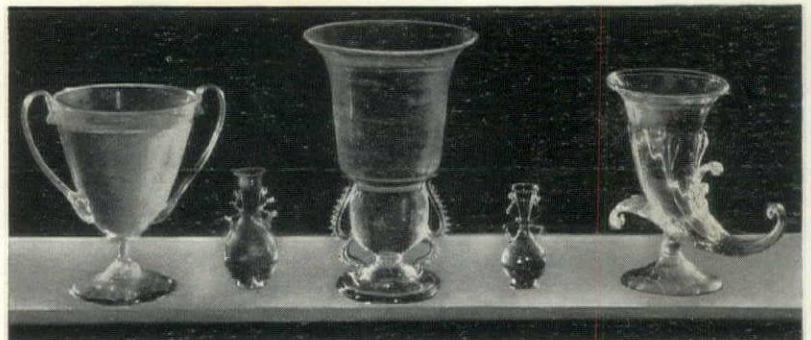
## Venetian Glass Stemware



## Venetian Glass Accessories



## Venetian Glass Vases



HERE are many different kinds of hand-blown glass - but Venetian glass, unsurpassed for its lightness - the beauty of its coloring and truly unique character of design - still reigns supreme for those who demand the finest.

Carbone Importations may be seen at the House & Garden featured displays and at the better shops and department stores everywhere.

# Carbone

BOSTON

348 Congress Street



NEW YORK

385 Madison Avenue



# SNOW SHOWS WHY JONES' HOUSE IS HOT IN SUMMER!

(and costs too much to heat in winter)

**Rock Wool** between walls keeps heat from passing

Your home can be made up to 15° cooler this summer—your fuel bills cut up to 40% next winter by means of the amazing new J-M Home Insulation. This book tells whole story.

Empty space between walls lets heat through

**W**AS YOUR HOUSE COLD or expensive to heat this winter? If so, it is bound to be hot and uncomfortable this summer, also!

It's because your house *leaks*—not rain perhaps, but something just as costly, and uncomfortable—it *leaks heat*. Most houses are "sieves." Hollow walls on the sides, and empty spaces in the attic floor and roof let heat escape *out* on wintry days... let it come *in* on sultry summer days.

That's why the snow melted on Jones' house—why it will be *hot* this summer.

Johns-Manville engineers have found an amazing solution... "Rock Wool" Home Insulation! Blown through a hose into hollow walls, it wraps your house up in a "blanket" 4" thick—as impenetrable by heat as a stone wall 11 feet thick! Compare that to thin boards and plaster!

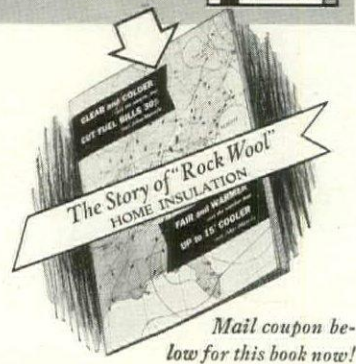
Already, it has made 30,000 homes more comfortable and economical to live in all year round.

"With the temperature 105° out-



Blown in through a hose. No muss or bother. "Seals" attic floor and walls of house against the passage of heat... that's why Rock Wool keeps your house so cool in summer, saves fuel in winter.

**Johns-Manville**  
**Rock Wool**   
 HOME INSULATION



doors, it was 85° in our house," writes Mr. W. I. T. Titus, of Pasadena, Cal.

Dr. William C. Prouse, of Indianapolis, says: "It cut my fuel bills 35%."

"Rock Wool" is actually spun from melted rock. It is fireproof, vermin-proof, rot-proof, permanent. It can be blown in without muss or bother in a few days. You can pay on easy terms.

Home insulation quickly pays back its cost in fuel savings and comfort. Get the facts right away. Mail the coupon below *now*!

## SEND FOR THIS FREE BOOK

One of the most amazingly interesting booklets ever written about the home. This book is absolutely free. No obligations. Please fill in and mail the coupon today for the complete facts.

Johns-Manville, Dept. HG-6, 22 E. 40th St., New York. Send me free Home Insulation booklet and tell me about your plan to lend me the money to have my house insulated.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## Why not name your place?

(CONTINUED FROM PAGE 57)

her place Four Winds, intending to build a house on the hilltop, but she built in the valley, instead, and now the name is unsuitable. Besides, she found there were three other Four Winds in the neighborhood! There are hundreds of Appletrees on her place, so I suggested she call the place Pippin, a modest, old-fashioned name.

There are so many plain old words that are used in English place names: Hatch, Brow, Point, Down, Prospect, View, Green, Well, Spring, Pond, Pool, Warren, Haven, Falls, Cote, Coombe, Lane, Path, Over, End, Bank, Mead, Brook, Lea, Thorpe, Ley, Heath, Upper, Nether, Place, Ford, Ferry, Wyck, Hey, Bourne, Dene, Edge, Nook, Nest, Wold, Pit, Patch, Ness, Cross, Crag, Long, High, Low, Hard, Great, Little, New, Good, Gar, Steep, and so on. A Foss implies a trench, or deep ravine. A Lay or Ley signified old pasture land, in old English. Combe or Coombe signified a valley between hills in some localities, a hill between valleys in others. Plaish meant to pleach. Beck meant a brook or rivulet. Croft, a small enclosure. Garth, a yard. Shaw, a wood enclosing a place. An Apron-string-hold was a property held in virtue of a wife... it would make an amusing name....

Little and Old are favorite name-beginnings: Little Fittle, Little Shards, Little Friday Hill, Little Roll-right, Little Silver, Little Kimble, Old Shields, Old Park Hall, Old School-house, Old Fens, Old Orchard are characteristic English names.

Your house may derive its name from some architectural feature: Fountain Hall, Well House, Chamber House, Steeple Ashton, Temple House, The Cupola, Old Clock House, Tile Barn, The Porch, Font Hall, Old Locks, Oriel House, Stiffkey Old Hall, Floors Castle, Fan Court, Colonnade House, Dial House, and Doric House are a few such English names.

Similar American names are: Bell Tower House, Old Lanterns, Twin Sil Farm, Widehall, Greek Urns, The Sail Loft, Forty Doors, Brick Ovens, Gazebo House, White Gates, The Belfry, Flagstaff, Yellow Wings, White Wings, White Pillars, Broadstairs, Spreading Wings, Old Haha, Open Hearths, Little Brick, etc.

## SPORTING NAMES

Hunting, shooting and fishing have inspired hundreds of names. In England we find: Fox Court, Hawkshill, Houndhill, Little Fowlers, Fox Hall Farm, Archers, Fletchers, Bearforest, Hindleap, Shotover, Moun-ton Paddocks, Foxcovert, Hare Court, The Chase, Deer Leap, The Horns, Roebuck Hall, Hare Park, Mount Falcon, Riding Court, Otterspool, Falcondale, Ridings, Huntspill, Buckden, Stags, Foxholes, and so on.

In America: Gray Horse Farm, Hunting Hill, Over the Grass, Boar Hill, Fox Fields, Hack Hall, Hark Away, Horseshoe House, Hitching Post Ranch, Rabbit Run, Deer Creek Ranch, Antlers Spread, Wolf Pit Farm, Possum Hollow, Heron's Nest, Faun Hill, Beaver Ridge Farm, Old Paddocks, suggest sport and wild life. Pink Coat Cottage declares itself all for

hunting, but perhaps Red Jacket Farm has a revolutionary source.

Farm occupations, animals, and elements give us many of the most delightful names. Some of these are really endearing: Butterbox Farm, Do Leys, Honeycomb, Honey Lane, Sheepscombe House, Farming Wood, The Drove House, Cowpen Hall, House, Oxhey Grange, Barley End, Little Woolpits, Doghurst, Catsfield, Shortfurrows, Dove Park, Old Bar, Flaxfield, Oxenways, Home Farm, Butlerley Hall, The Browse, Herds Hill, Tithe Barn, Egg Hall, The Lye House, Old Mill House, Old Brewery House, Salt House, Forge House, Old Corn Mills, Pasture Woods, Lambs Wyck, Little Harrow, Old Oast House, Leek Wootton, Cloverley, Old Malt House, Oxney, Oxcroft, Oxden, Saltmarsh, Old Smithy... all these are English.

Similar American names are: Planting Fields, Timothy Hey, Little Timothy, Pigeon Hill, Green Pastures, The Clearing, Hardscrabble, Turkey Hill, Sparrowgrass Farm, Hominy Point, Guinea Walk, Cream Hill, Goose Green, Oldcotes, Bee's Hive, Sugar Hill, Woolpack Farm, Old Wheatshaf, Oxbow, Pease Farm, Quarterfoil, Potash Hill, Aunt Hannah's Pasture, Sorrel Horse Farm, Ploughshares, Oxcart Lane, Old Ricks, Corn Bottom, White Bolls, Wheatley, Lime Kiln, Old Tannery House, Sugarcane House, Carriage Ways, Coachtarry, and Chicken Hollow Farm.

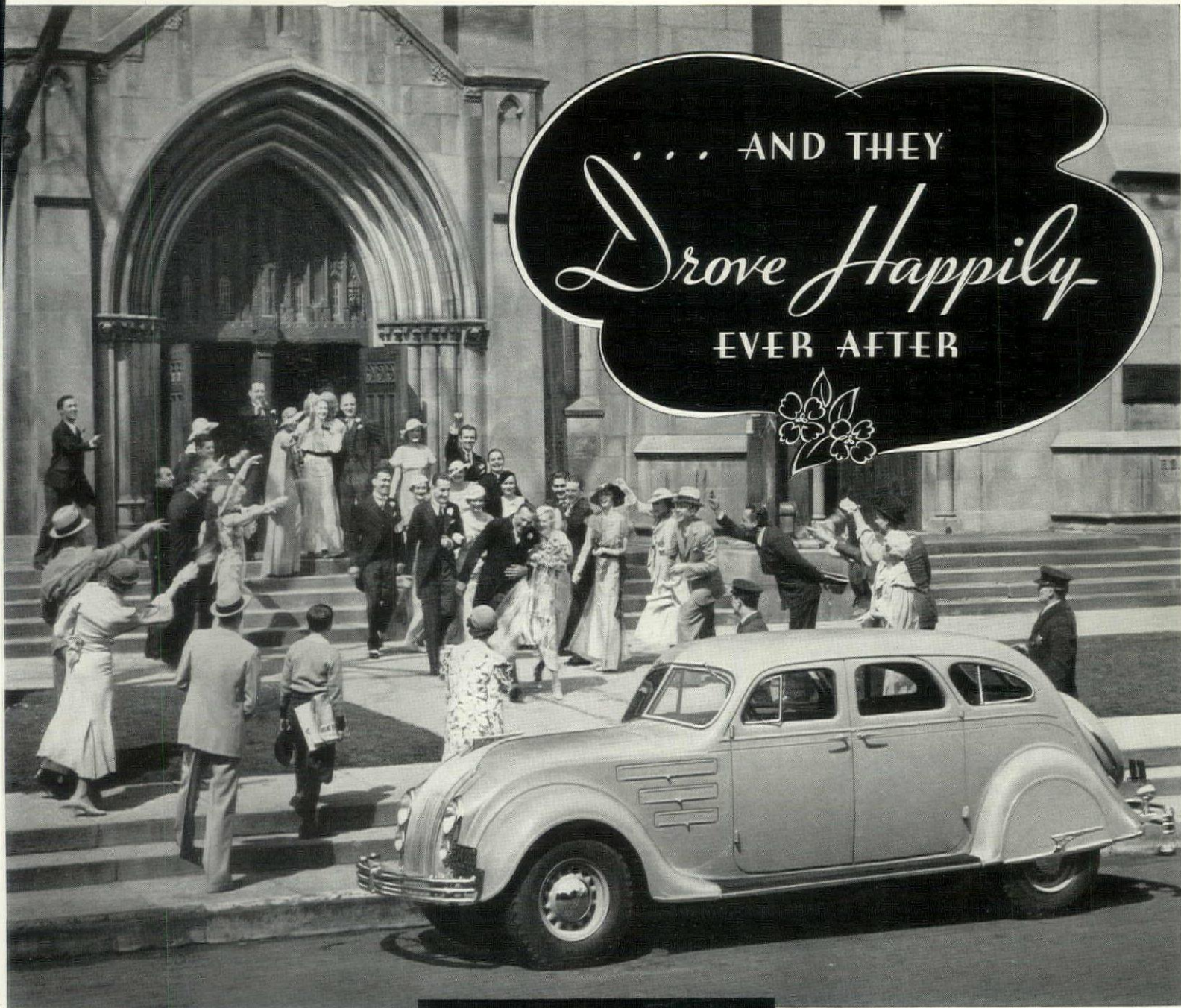
## HORTICULTURAL

And then there are the trees and flowers, berries and vines. Who doesn't thrill at the name of Horace Walpole's place, Strawberry Hill, and its guest house, which he called Little Strawberry? Clipsham Hall was doubtless named for its famous topiary work. Here are a lot of English names that tell their own stories: Little Plumstead, Applegarth, Fir Hall, Holly Mount, Applewood, Nut Tree Hall, The Walnut Tree, Moss Bank, Green Court, Crabwood, Vine Hall, The Shade, Greenways, Smallwood, Acorn Close, Figtree, Hazelbeech Hall, Goodwood, Cherry Burton, White Moss, Broadwood, Greentree, Amberwood, Withybush, The Tansey, The Brake, Maze Hall, Green Heys, Tunnelwood, Shrub Hall, Greenshade, Cherrygarth, Abbots Moss, The Bower, The Vyne, Limewood, Appleshaw, Red Rice, Whitethorn, Tansey Green, Almonds, Birch Heys, Greensleeves, The Coppice, The Spinney, Rosebank, Rosemary, The Flower Lilies, Sweet Haws, Lavender Mead, Thyme House, Eglantine, Cress Hall, Sloe House, Munthurst, Peppermint Hall, Rowans, Broom Hall, Little Lavender, Cut Hedge, and Wild Thyme.


And American: Clove Farm, Cherry Ripe, Quince Walk, Peachblow, Blueberry Hill, Plum Cove, Mulberry Bush, Russet, Mallow, The Briar Patch, Cherry Bounce, Simples Farm, Briar Hill, Great Box, Boxwood, Meadowpink, The Bouquet, Green Peace, Alder, Yarrow, Tulip Hill, Sweet Briar, Bittersweet, Sugar Bush, Dogwood Hall, Buckeye Farm, Bosky, Oatlands, Honysuckle Lodge, Redwood, Juniper

(Continued on page 76)





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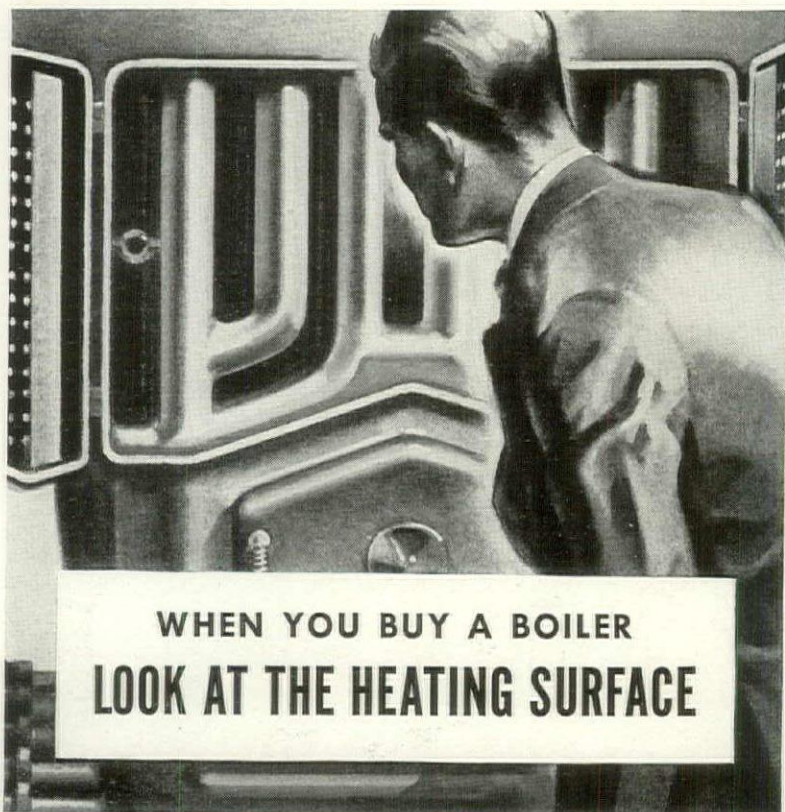
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## WHEN YOU BUY A CAR

### YOU LOOK UNDER THE HOOD



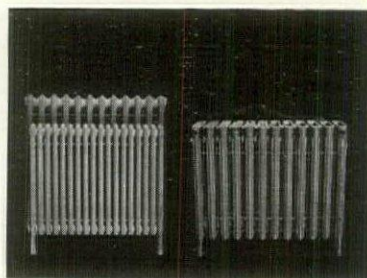
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## Why not name your place?

(CONTINUED FROM PAGE 74)

House, Evergreen. . . .

Birds and wild animals have suggested: Thristle's Nest, Cockfield, Pyes Nest, Old Raven House, Crow Tree, Herontye, Rookhurst, Swan Cross, Swallowfield, Nightingale Close, The Rookery, Swanspool, Heron's Ghyll, Little Molewood, Mousehill, Coney-burrow, Frogmore, Up Ottery, . . . all these in England. And in America: Partridge House, Field Mouse, Swan Hall, Duckwood, Mocking Bird, Wren's Nest, Wild Goose Farm, Snake Rock, Eagle's Beak, Bear Creek Farm, Wolf Hollow, Turtle Pond, Cocoon, Wake-robin, and Pigeon Place.

Water is often an inspiration for names. In England we find: Quay House, Widepool Hall, Lemon Well, The Anchorage, Watermoor, Lake End, Herringfleet Hall, Moorings, Bridge End, Sea House, Rush Green, Creek End, Dripsey, Chilwell, Rushpool, Ninewells, Lake House, Bridgefoot, Old Brook, and Blackwater.

In America: Seal Cove, Three Fathom Farm, Cuba Dam, Schooner Head, Whalewalk, Mariners, The Tow Path, Whalesback, Ferry Farm, Channel's End, Wishing Brook, Indian Spring, Billowy, Windswept, Boat House, Ship's Hole, Cascades, Wind-break, Clipper Ways, Wishing Well, Loose Pulleys, The Ark, Pond House, Saltspray, Swimming Hole, Mistley, Snow Hill, River House, Little Neptune, Old Wharves, China Pond, and Skippers' Row.

### CALENDAR INSPIRED

The calendar inspired these: Spring Mount, Summer Hill, Russet House, Half Year House, October House, Monday House, Summerhaze, Thanksgiving, Summersoft, Tawny, New Moon, Sun Up, Winter Story, and Christmas Trees.

England is full of historical names, Old Abbeys, and Priors, and Palaces, Dower Houses, Caesar's Camps, Bishop's Houses, Moats, and so forth. Few of these are applicable to American problems, but some are too interesting to omit: King John's Farm, The Chanters House, Grey Friars, Bishop's Caundle, White Ladies, King's Ride, Queen Anne's Mead, and Old Presbytery. Equally interesting are our American historical names, such as: Council Rock, The Meeting House, Indian Meadow, Witch Hill, Old Fort Farm, Counsel Grove, Old Colony Hill, Cannon Ball House, The Centuries, King's Grant, Old Glory, Sachem's Wood, Lords' Hall, Tory Trail, Bullet Hill, Indian Carry, Leatherstocking Farm, Ancestral Acres, The Quaker Lady, Scripture House, My Lady's Manor, Scout Rock, Tudor Place, Bombay Hill, His Lordship's Kindness, Old Furnace Point, Hesian's Rest, Charter Farm, Peace Tree, Whig Hill, County Line Farm, Ensign House, Endless Caverns Farm, Block House, Old Story Farm, French Hill Farm. . .

Then there are the names of qualities and moods . . . Zeal House, Poise Court, Gala House, Hope Hall, Unity House, in England, and even more in America: Glad Tidings, Brook-No-Denial, Thankful House, High Content, Still Place, Memory Farm, The Salutation, Halcyon Farm, Tarry Hall,

Harmony Hall, Goodstay, Tranquility Blithe, Plain Dealing, Makepeace, Friendship, Good Fortune, Preference, Providence House, Holiday House, Sanctuary, Orthodox Cottage, Melody Farm, Whimsy, Great Plenty, Venture Farm, Random House, Rainbow End, Long Lane's Turning, First Risk, and Wishing.

There are hundreds of names that cannot be easily classified, but that delight us. In England we find: Ginger House, Cinnamon House, Brick Wishes, Martyr Worthy, Clouds, The Gaze, Stubbers, Lorn House, Steep, Pinchbeck Hall, Lilliput, Campion's Eyebrows, Burnt Stub, Spray, Brazier's End, Shanks, Woodbedding, The Skreen, Valentine, Little Dorrit, Knock, The House of Tongue, Colleens, The Cosy, Shales, Colin Godmans, The Drum, Penman's Creed, Curfew House, Poles, Gardenmorris, Balloon House, Rings, Palings, Patching, Ovals, Paisley Cottage, The Ruff, The Saints, Mockeggars, Piccard's Rough, Candlewick, Pinkie House, Doles, Shelley's Folly, The Goddess Rock, The Chine, Pipers' Hill, Checquers, Nonesuch, Penny Pot, Velvetstown, Stocks, Calico, Gill House, Bagstones, Savage Garth, The Romans, Seal Chart, Pax Hill, Cook's Folly, The Dicker, Pull Court, Rise Park, Sheen, Great Holt, Stumble Holt, Downs, Map House, Gad's Hill, Matching, Rake Hall, Driffle, Victoria's Own, Nottage Cottage, and Great Snoring!

Similar American names are: Bob Acres Farm, Nod Way, Spite House, Vestiges, Omnium Gatherum, Patchwork, Fiddler's Green, High Mowing, Remote, Phyfe House, The Strong Box, Johnny Cake Hill, Chatterbox, Quartz Lodge, China Hill, Hen and Chickens, Old Hickory, The Quarters, Joanna Furnace, Ragged Edge, Thimble Hall, Apple Jack Hall, Pompey's Garden, Dame Cottage, Devil's Half Acre, Bandbox, Yester House, Fox and Grapes, Old Hundred, Glass Head, Ledger Hill, Parliament House, Queen's Court, Hundred House, Welcoming Arms, Sugar Loaf House, Lady Bank, Gatherum Hall, Lothian, Trim-bush, Tinkers Green, Cluster Cottage, Mellows, Coldash, Banner Cross, Horn Head, Candle Green, Puckhouse, Grassyard, Black Pits, Hog's Back, Flight, Crooks Broom, Loose Hall. . .

### BIBLICAL AND OTHERS

Names like Utopia and Paradise and Arden and Valhalla and Eden are rather hard to live up to, but I once visited a place called The Garden of Eden in Venice, rightly named. It was an island which belonged to an English family named Eden, and it was a veritable paradise of a garden. Biblical names are pleasant. Such names as Goshen, Shiloh, Gilead, Canaan, Promised Land are not infrequently found in America. Dry Law Cottage I found in Surrey, not in America!

Colors sometimes give the impetus for a place name: Red Court, Grey-stead, Redditch, Brownhill, Black Wall, Bleak Houses by the dozen, Black Cap (meaning a tuft of dark trees), and finally the delicious name Dickens gave his Italian residence,

(Continued on page 90)





Riding clothes from Abercrombie &amp; Fitch

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WEST VIRGINIA

THE GREENBRIER AND COTTAGES



L. R. JOHNSTON, GENERAL MANAGER



## The gray landscape

(CONTINUED FROM PAGE 47)

ous to mention live in this locality. And on what do they subsist? Most of them are vegetarians and the gaunt Sage seems all too scanty to support such a myriad population.

In the answer to this lies another secret of this fascinating desert. It supports an abundant vegetation. Annuals and bulbous perennials by the score are so adapted to the scanty moisture conditions that one good rain will cause the desert to blaze forth in a blanket of rainbow colors in a few brief days. In another span equally brief, seed will ripen and die down, leaving behind an abundant contribution to the food stores of the industrious rodents.

To me the most unbelievable of these plants is the Bitter-root (*Lewisia rediviva*) which, when its time has come, carpets the deserts with its showy, waxen, Waterlily-like flowers. Nothing more improbable-looking appears in this desert landscape than these big white or rose-pink stars which apparently spring directly from the soil. This fascinating plant was first collected by Lewis and Clark and was named for one member of that expedition. Its second name, which means "lives again", comes from the extraordinary vitality of its big fleshy roots which, according to the story, grew and blossomed after being in the plant presses for many months.

These big sprawling roots are this plant's device for storing water and I have seen them grow and blossom when dug from the ground and thrown in the full glare of the sun along a desert road. The leaves, like thickened Fir needles, start into growth with the first fall rains and remain more or less green through the winter, only to wither away before the big gray buds are formed. The flowers close at night and open in the morning as the sun gains power. The gray buds are inconspicuous and give not a hint of the beauty concealed within. When they do burst forth with almost magical suddenness, the effect is astounding. By such tricks does the desert build its fascination for any one exposed to it.

### THE PENTSTEMONS

Many another plant of breath-taking loveliness loses itself in the general grayness until blossoming time, by itself adopting that gray livery. Many of the desert Pentstemons have learned the trick. *Pentstemon oregana*, for example, is only another six-inch gray shrub, inconspicuous among a thousand others equally gray until it unfolds those wide-mouthed ruffled trumpets of azure in such abundance that the landscape shimmers with it.

*Pentstemon acuminatus* is an unnoticed ground-hugging rosette of gray leaves until its fifteen-inch spikes of pale blue are shaken out on stems that seem all too slender to support such a mass of flowers; and *Pentstemon speciosa*, most glorious of all the western Beard-tongues, adopts the same strategy of inconspicuousness, the better to surprise the desert folk with those two-foot spires of enormous trumpets, blue beyond the power of words to describe.

The desert Flax (*Linum lewisii*) seldom attracts attention with its blue-green film of foliage against the gray

background, until it is ready to brave the desert sun with its innumerable soft blue flower-faces. And it takes diligent search for any one unfamiliar with the plants to find the single blue gray leaf and similarly colored flower stalk and bud of the striking desert Mariposa (*Calochortus macrocarpus*). Yet when those great saucers of rich lavender open to display an eye of deep purple or violet at the base of each of the three petals, it seems impossible that any one could have missed finding them, so abundantly do they dance over the Sage tops.

Those of the desert Phlox that have not adopted the gray uniform become inconspicuous by growing about the base of the taller Sage, or squeezing themselves lichen-like against a rock. *Phlox rigida*, a prickly mass of dark green needles, thus escapes attention until it is ready to unfold its flowers of waxen white. *Phlox douglasii* in the desert does the same, the better to display its pink or lavender blossoms.

### DESERT VIOLETS

Those two outstandingly beautiful desert Violets, *Viola trinervata* with three conspicuous veins in each leaf as distinguished from *V. beekwithii* with only one, are gray-leaved and in addition die down quickly as soon as seed is ripened. In fact, so quickly do they go through the reproductive process after the blooming period begins, that a plant-lover must be alert to find these velvety blossoms of blue, and cream and violet at their maximum.

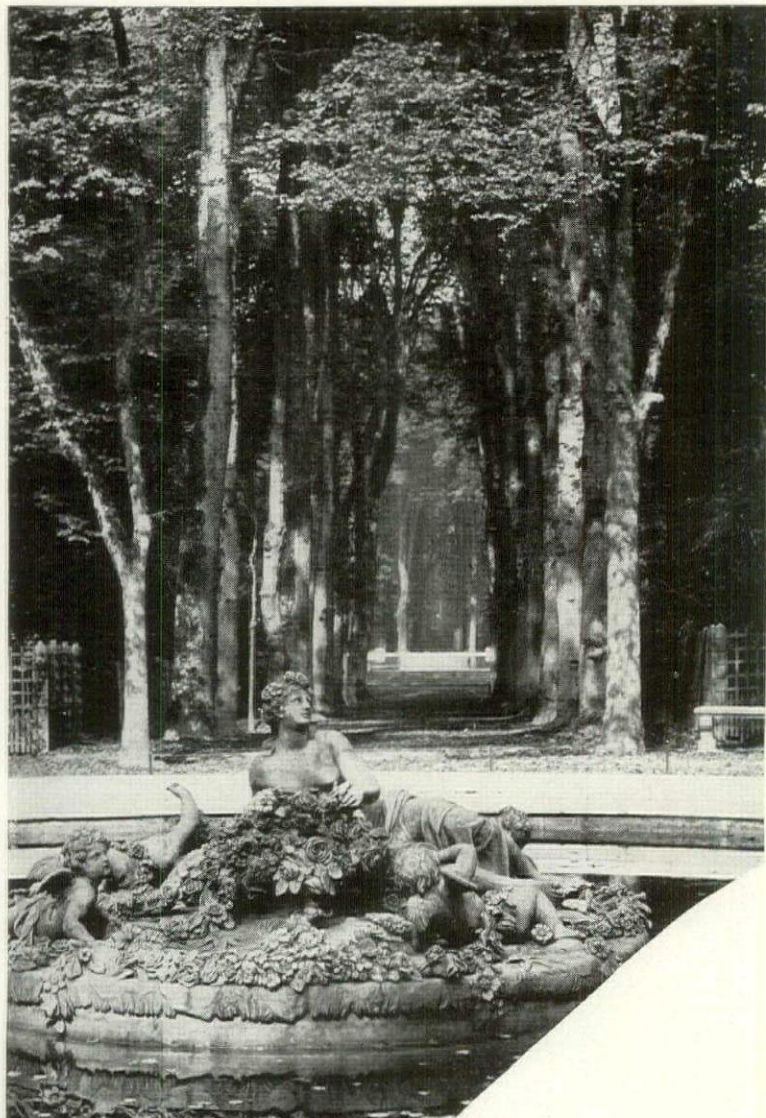
The desert Mertensia (*M. oblongifolia*) of the great plateau follows their example, though the display of pink buds and clear soft blue flowers continues somewhat longer. The Sand-lily (*Leucocrinum montanum*) adopts the opposite course and pushes up its dark green grassy foliage for all to see, in anticipation of the dainty pure white lilies yet to come.

In the early spring the bulbous flowers of the desert stir into life quickly with the breaking of the frost chains, and race with some of the fleshy roots to be the first to bloom. The little Yellow-bell (*Fritillaria pudica*) is usually well up in the van, hanging out its six-inch stems of butter-yellow bells which look down into the equally yellow upturned faces of the desert Buttercup (*Ranunculus glaberrimus*), its chief rival for first honors. But while the Yellow-bell, whether victorious or not, modestly hangs its head, the Buttercup opens its flowers upon the surface of the ground like golden coins lavishly scattered over the land. Mingled with them are the royal purple of the Grass-widow (*Sisyrinchium grandiflorum*) which first opens its great purple saucers on the lower deserts and then follows the march of spring up the mountain slopes, still blooming in July on some of the highest meadows.

These first flowers are quickly followed by the Brodiaeas, scentless Onions with showy umbels of white, blue or yellow flowers, and the true Onions (*Allium*), in a variety of color but only one overpowering odor.

Through the spring and early summer the Composites and the False

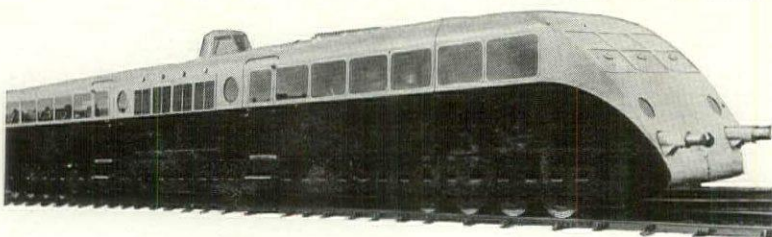
(Continued on page 96)



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Yardley's English Complexion Cream brings her every result she requires . . . silken texture, supple tissues, and the utter rout of every incipient line. It is a cleansing cream for use before or after soap and water, and it is invaluable during the day. Left on while you sleep, it proves a splendid nourishing cream. And it is a powder foundation for Yardley's English Lavender Face Powder.

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# Taming wild Roses for the garden's show

(CONTINUED FROM PAGE 39)



THE Dog Rose, *Rosa canina*, is of European origin, although often found wild in the United States. It is a tall kind with a sort of awkward elegance and fragrant single blossoms

may be grown as a bush, its long branches trailing far downwards. In certain sections of the east, where it has been cultivated in gardens, this Rose has run out of bounds and is to be met with sprawling over stone line fences or weaving through the roadside tangle of trees and shrubs, conspicuous because of its generous clusters of pale or deep pink single blossoms, with prominent styles, and the fact that it commonly has only three leaflets, though sometimes five. It is a parent of the Rose Baltimore Belle—a very famous and typical belle, tradition to the contrary notwithstanding, of the 1800's, blushing indeed, but entirely able to look after herself.

Those who know the rocky character of the New England countryside are familiar, too, with the Meadow or Early Wild Rose, *Rosa blanda*. They will remember the bland pink hue of its flowers borne singly or sometimes in threes, its crowding, reddish, thornless stems and in the late summer and autumn its round red hips. This is a low-growing kind, perhaps to four feet, suckering freely, so that it makes an effective blending towards the base of the Rose bank or forward in any group of shrubbery. It is very hardy. *R. arkansana*, the Arkansas Rose, is a good deal like it in appearance and habit but as I grow it here on a hillock of the

rock garden, which it is slowly taking possession of, it is of dwarfer stature and the flowers are much more fragrant. It frequently blooms again after its June display.

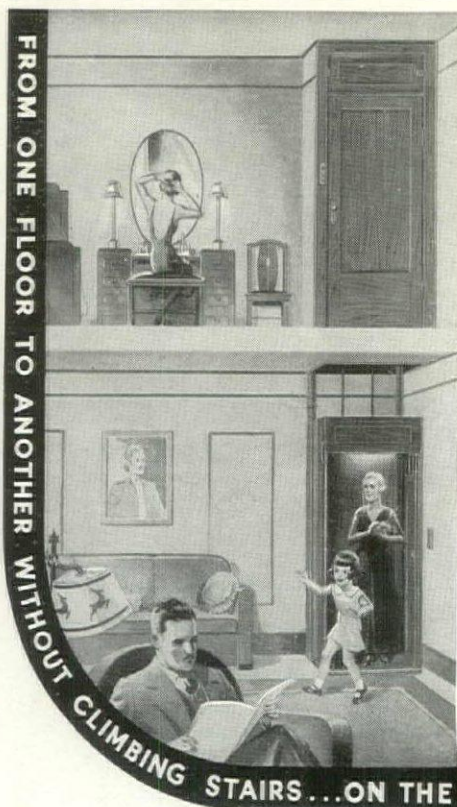
A still dwarfer growing species is *R. nitida*, the Northeastern Rose. This also is very hardy and though found on the borders of swamps and in such like dampish places does well as a border plant. It is one of our most lovely wild Roses and has a distinguished appearance in any company. Its flowers are a charming pink in color, its red, 18-inch stems thickly beset with slender spines, its foliage narrow and glossy and turning brightly with the coming of autumn. The hips commonly hang all winter defying winter gloom. Like the foregoing, this Rose suckers freely and makes a fine foreground planting or an effective banding for walks or drives.

*Rosa lucida* has broader leaves and the flowers are sweet and perhaps of a deeper hue than those of *R. nitida*. It suckers little but makes an erect bush from three to five feet tall, bearing its flowers singly. In the dark seasons it offers for our cheer its pleasant ruddy-brown stems and many gay hips. Beguiling as are our native Roses, one must get on, and I mention but two more. The Pasture Rose, *R. hu-*

(Continued on page 96)



*ROSA RUBIGINOSA* is the botanical name of that ingratiating tramp, the Sweetbrier, here shown in fruit. Its blossoms are pale and almost scentless, but its foliage is keenly fragrant



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## Statuary comes to inhabit gardens

(CONTINUED FROM PAGE 37)

He ran thus: "The garden of Lucretius ascends toward an alcove wherein he pours water out of a vessel over a little stairway, from which it runs into a little channel or gutter and flows into a small round fountain. Standing around this are numerous little animals of marble, and four statues of Hermes. The whole thing, planted with flowers, is a pleasing picture, though strange," the writer concluded. Pictures of this same garden as it has been restored show a bleak little enclosure, crowded with the figures mentioned, and yet more figures beside. The house of the Vettii has a very characteristic garden: a grass plot surrounded by a colonnade, small flowerbeds in formal patterns, and six porphyry heads on columns standing here and there. Each corner of the enclosure has a cupid struggling with a spouting duck, and there are two statues of Hermes. The small-baby fountain is founded in Pompeii. . . .

Roman garden-planning grew more and more elaborate. *Nymphaeum*, shady grottoes decorated with mosaics and figures; mad masonry, like the swimming-lake of one villa-builder in Germany. He surrounded his lake with a fanciful marble balustrade, surmounted by one hundred and twelve pillars with heads of Hermes on them.

### PLINY'S VILLAS

Probably the richest private landowner of his time was Pliny the Younger, born in 61 A.D. From accounts given by visitors, and from his own letters one gathers some idea of the great extent and beauty of his country properties. Twenty-five or thirty thousand slaves kept up his villas, of which he had two on Lake Como. These he called "The Sock" and "The Buskin" because one was placed low, by the water's edge, and the other on a high rock. A Laurentine sea-villa, and two villas by the Larian lake make up the sum of his properties, of which he wrote with such glowing pleasure.

"How is that sweet comum of ours looking? What about that most enticing of villas, the portico where it is one perpetual spring, that shades of plane-tree walks, the crystal canal so agreeably winding along its flowery bank?" Always a pious and responsible proprietor, he kept up an ancient temple of Ceres which stood on his property. "You must either buy a statue of the goddess," he wrote, "or get one made, for age has maimed, in some parts, the ancient one of wood which stands there at present." And he was interested in decorative statuary, as well as religious, for he mentioned buying "a Corinthian statue of an old man, in brass," three Graeco-Roman busts, and two guardian deities to be placed at the entrance to the garden enclosure. Elsewhere he wrote that he had no faith in dealers, but had bought for his collection "a genuine old bronze statue" which he "judged to be of great antiquity!" His terraces were set with sculptured figures, and the cool marble baths in the garden carved in relief, and crowned with more statues. "When I sup here," he wrote in one letter, "the fine polished marble basin serves as a table, the larger sort of dishes placed round the margin, while

the smaller ones swim about in the form of vessels and waterfowl." A delightful host at a country picnic, this Pliny, who had philosophical discussions in his bath and read aloud after meals. "Not," as he said, "so much to strengthen my voice as to aid my digestion."

He delighted in water-tricks—those same devices which were to enjoy a furious popularity in Renaissance times. ". . . here a hundred tricks are played off by means of concealed streamlets suddenly sprinkling the visitor," wrote one Roman friend who had got wet. The pattern of garden planning is surprisingly constant—the plans of Roman villas served as ground-plans for Mediaeval religious houses: the walled garden of Egyptian times could be seen in Elizabethan England; the mechanical tricks of Babylonian gardens were eagerly revived by the powerful Medici. Above all, how great the temptation to startle or soak the visiting friend! No one seems to have resisted, from Pliny in Tuscany, to Richelieu in France.

Successive centuries of plunder have destroyed all but three portrait-busts from Pliny's villa: the great parks of his contemporaries have disappeared. With the invasions of Goth, Hun and Vandal in the 4th Century this great garden-culture vanished, and the villas perished at the hands of these invaders. The public monuments were denuded of their decoration and turned into fortresses, and all the best work of Greece, imported to give life to the gardens, was smashed to manufacture chalk or sawed into slabs for steps. By the end of the 14th Century, Rome was a deserted robber's nest.

Gardens—highly useful vegetable and fruit gardens—were of course kept by the monasteries. But sculpture used as decoration, as a central point in the garden scheme, had disappeared.

### NEW INTEREST

The first awakening of interest in such things came in the late 15th Century, in Rome. Statues had been turning up, here and there, and finally one brave soul ventured to set some antique marbles in his garden in 1483. He related that his friends laughed at him. "They supposed," he said, "that my own ancestors were too beggarly to be painted, and that I had set up these figures in their stead." But it rapidly grew to be a custom.

These marble personages, battered and patient, the garden-magic of ancient Italy, fired men's imaginations. They vied with one another in collectings, and Pope Julius II planned a court garden in the Vatican to give his marbles an adequate setting. In 1506 news traveled to the Pope that a farmer working in his vineyard in the ruins of the palace of Titus had found a vaulted room paved with mosaic, enclosing a marble group. San Gallo, the architect, with his son and Michelangelo, were hastily sent to the spot. As soon as San Gallo saw the group he exclaimed excitedly, "This is the Laocoon of which Pliny wrote!" It was moved with infinite care to the Vatican garden, to join the ancient figures of the Nile and Tiber in their green sur-

(Continued on page 84)

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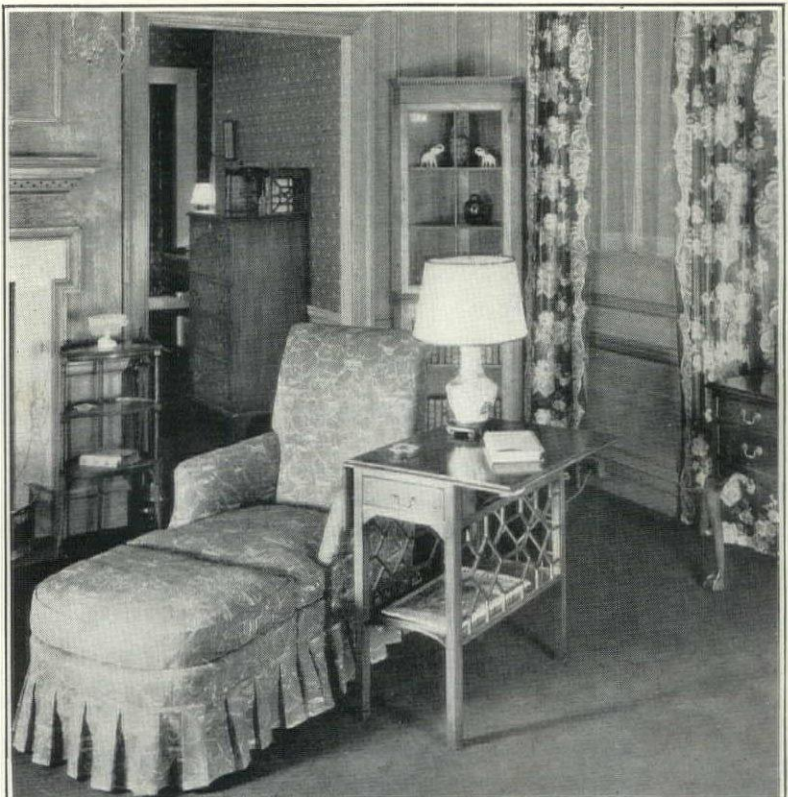
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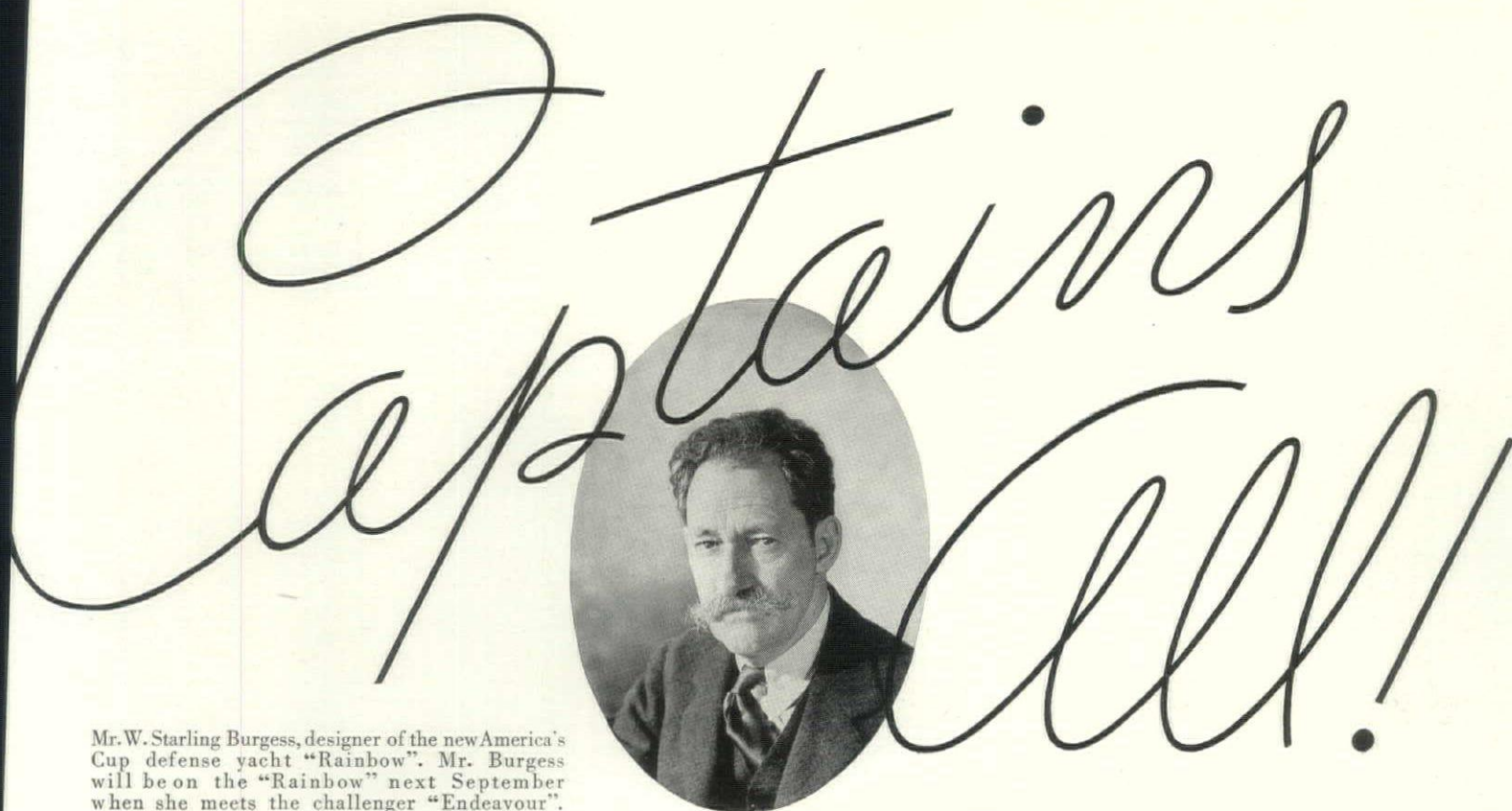
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## Statuary comes to inhabit gardens

(CONTINUED FROM PAGE 81)

rounding. These great recumbent figures, with their progeny tumbling over them, were set on pedestals from which fine fountains played. Pope Julius had sculptors come in to work on and restore the marbles, and the cardinals, eager to emulate him, set up museum gardens of their own. The revival of interest in things of the past had begun, and all the villas built during the first half of the 16th Century in Italy bore evidence of this.

San Virgilio, built in 1540 on a lake-island, was a tribute to the spirit of the classic times. The garden (now destroyed, alas) was divided into little separate enclosures, each with its antique presiding genius. Venus was sovereign in one, Apollo in another, and in another a marble head of Petrarch wept tears from its hollowed eyes. These dripped upon the roots of a laurel tree, keeping it ever green. It was a place of mysterious silence, of low-weeping fountains, a veritable garden of sleep.

In 1495 Charles VIII, brought by a war with Italy, came down from France. He was enthralled. "You wouldn't believe the fine gardens I've seen," he wrote home to the Duc de Bourbon. "There's only Adam and Eve wanting to make them an Earthly Paradise." His trip marked the birthday of the French Renaissance. What Italy had borrowed from Roman garden-planning, France borrowed from Italy; England and Holland and Germany followed. Those who could not afford ancient statues had copies made; a whole school of sculpture grew up in the classic tradition. When Charles VIII returned to France he engaged twenty-two Italian artists to accompany him, and housed them all at Amboise. He had eighty-seven thousand pounds of marbles, paintings and tapestries shipped out of Italy. After this, all young French architects went to Italy as a matter of course, and a stay in Rome was the necessary complement of any young man's education.

### STRIKING FEATURES

The taste of the times in garden ornamentation ran rather to the startling. Andrea Doria in 1530 had a fountain made for the Palazzo Doria, in which a figure of Neptune, with the features of Doria, stood high in a marble basin. About him were sea-horses and lesser deities, and an outer circle of admiring eagles completed the scheme. Another fountain of the time, much admired by travelers, featured a gigantic bronze Hercules struggling with Antaeus, from whose agonized mouth gushed a torrent of water. Hardly a restful sight to modern eyes. . . .

The 15th and 16th Century garden-parks were planned on a scale simply staggering. There were descending terraces, centering on colossal ancient figures, grottoes swarming with figures like ant hills, cascades, colonnades, long alleys, stone niches with figures in them. The fountains grew more and more complicated in design; finally, tired of their mastery of these forms, the Italians tried their ingenuity on new ones. By 1570 every villa had its water-tricks, whims which the eager visitors from other lands sought out and enjoyed, and then wrote home

about. The Villa d'Este had a series of grottoes where falling water made noises like fireworks, or cannon shots, or soft music. A water organ, literally crusted with busts and statues, sent up jets of water in lieu of pipes and was much admired. There were fountains, whose fat cupids wheeled suddenly on their plinths and shot water full at the astonished visitor.

The Villa Pratolino, built in 1568 for Francesco de' Medici, was the one best loved for its water tricks. There a mechanical washerwoman bent over the edge of a fountain and churned up the water in a most convincing way, and garden-seats deluged the unsuspecting with water. One traveler tells us of a grotto where lurked a figure of Pan. "If you go near him," he writes, "he stands up and pipes, but is seldom seen: many people, they say, have been terrified when he stood up unexpectedly!" Pratolino also offered a stone giant, over thirty feet high, who crouched over a pool with one hand pressing down a dragon's head. Water spurted from the dragon's mouth into the pool, and, to the joy of travelers avid for new sights, there was a large room inside the giant's head.

### ITALIAN WATER TRICKS

Montaigne, an enthusiastic voyager, went to Italy in 1580 and reported many things about the magnificent gardens. The water-tricks, especially: "Elsewhere we had an amusing experience; for walking through the garden and looking at its singularities (the gardener having left us) as we were standing at a certain spot looking at the marble figures, there issued under our feet and between our knees through infinite small holes, jets of water from some subterranean spring, which the gardener turned on 200 paces off!" He furnishes us another horrible example of the sort of garden sculpture they seemed to admire: "There is a large basin, amongst others, in the midst of which is to be seen a natural or artificial rock, and above the rock is a great copper medallion representing a very old hairy man sitting down, his arms crossed, from whose beard, forehead, and skin drips water incessantly, drop by drop, representing sweat and tears. The fountain has no other conduit but this."

The French architect, du Perac, returned from Italy in 1582 bearing a wonderful series of drawings of the Villa d'Este. And France, too, began devoting its creative energy to water-mechanisms. Cardinal Richelieu had a water-dragon on his estate at Rueil which shot a jet sixty feet into the air, then turned so quickly that no one within range could escape being drenched by it. On either side of a doorway he had two figures of musketeers which raised their guns and greeted unwary guests with a water-salvo.

The French borrowed other ideas than these, however. They learned to relieve plots of turf with statues, and break masses of reflected light upon the surface of a pool with mermen and water-horses, or little flower-laden galleys, or cupids astride plunging dolphins. They enlarged upon what

(Continued on page 86)



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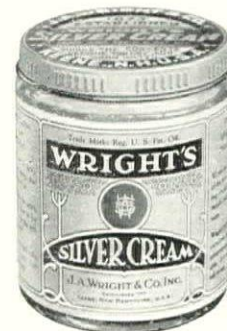
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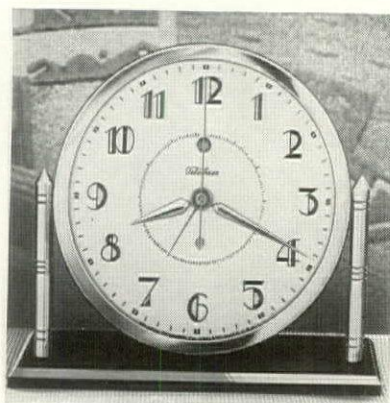
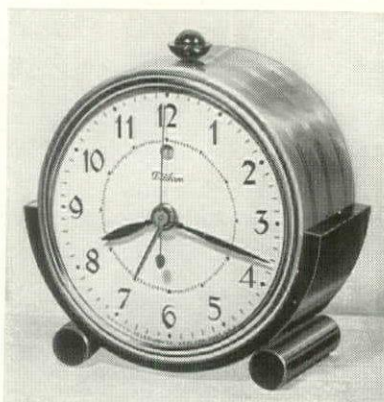
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SELF-STARTING ELECTRIC CLOCKS

## Statuary comes to inhabit gardens

(CONTINUED FROM PAGE 84)

they had seen; the Villa d'Este cost three million francs to build, but the lead which lined the canals at Versailles alone was worth all the cost of Tivoli put together.

"The garden is the glory of the age," was the motto of Louis XIV. From 1669 on every available sculptor in the Kingdom was busy on projects for Versailles. Here garden sculpture got its greatest emphasis: its two thousand acres housed every conceivable form the human mind could devise. There were animals, fighting to the death, done in bronze, with more regard for their ferocity of appearance than their anatomy. There were humans, also fighting; heroic horse-tamers; cupids riding on sphinxes; tranquil bronzes representing the rivers of France; mythological marble figures popping out of bushes; armies of eager satyrs and simpering nymphs. Whole batteries of sea deities enlivened the fountains, and one long avenue was lined with Æsop's fabled animals, done in lead.

Before the reports of this stupendous achievement came back to England, and before Le Nôtre's influence took hold there, a very engaging sort of garden ornament had been developed. Cardinal Wolsey began building Hampton Court in 1516, and Henry VIII was first amazed, then furious that Wolsey should have so grand a palace. Wolsey tactfully gave it to Henry. He immediately ordered heraldic animals to be made for the small privy garden—a hundred and forty of them to be carved in wood, gilded, and set up on green and white pillars. There were lions, dragons, greyhounds, bulls, griffins and leopards, all bearing shields. An entry in the accounts of the royal household refers to these, "... for joiners setting up the beestes upon the posts in the privy garden" ... (1530) ... again, in 1535, a sum is set "for gilding and painting of the beestes in the King's new garden," and finally, in 1535 "... making and entayling thirty-eight of the King's and Queen's beestes in freestone, bearing shields."

Henry's daughter, Elizabeth, loved these animals, too, and set thirty-four of them in her garden at Whitehall.

The second half of the 16th Century saw the building of great palaces in England, and the importation of classic

figures to ornament them. Francis Bacon, in describing some of the gardens at Wilton, said, "there be groves or woods cut with divers walks, and in the midst of aforesayd groves are two great statues of marble of 8 foot height, the one Bacchus, the other Flora ... and beyond is a walk planted with cherrie trees and in the middle the great ovall with the gladiator of Brass the most famous statue of all that antiquity hath left."

Charles II returned to England from his exile in France in 1660, bringing with him, first, an enormous admiration for Versailles, and secondly, André Mollet, son of Louis XIV's head gardener. From this time on, with the exception of the lead figures, which were a distinctly English inspiration, any English garden of the time varied little from the French model.

In the reign of William and Mary these leaden figures were introduced; soon every garden had its portraits of princes and dukes in lead. One favorite subject—a kneeling slave bearing a burden on his head—appeared again and again, sometimes boldly offering his burden up from the middle of a stretch of turf, sometimes kneeling humbly in a little bed of flowers. His burden varied, too: sometimes an elaborate urn, sometimes a tray. The long hedges of clipped Box sheltered leaden soldiers in tall hats; leaden babies, and the gods from the slopes of Olympus. And mixed in with these in the English gardens were half comic bursts of topiary inspiration. A gentleman of the times wrote of a friend's garden: "... A St. George in box, his arm scarce long enough but will be in a condition to stick the Dragon by next April. An old-maid of honour in wormwood, divers poets in bays, somewhat blighted, a quickset hog shot up into a porcupine by its being forgot a week in rainy weather."

With these delightful conceits the gardens were peopled. In the green hedge niches stood grave ancient marbles, extending a mutilated hand or clutching a vanishing drapery, kin to those other stone guardians in gardens of Italy and France. Every green sanctuary had its figures, tranquil enough in the sunny silences, rather wistful and disquieting in the twilight.

## Italian Provincial mirrors

(CONTINUED FROM PAGE 63)

that came before their eyes, so unwittingly their naïveté allowed them to create totally original designs without realizing it. When their purses prohibited the purchase of parcel gilt, they took to colors, and a little chrome yellow for high lights of ornament, with brown for shadows, did quite well.

Although Italian Provincial mirrors bear the same relationship to the finer and more urban ones that are to be found in the other classifications of furniture, it is practically impossible to find examples of them in this country unless they are chanced upon in some private collection of Italian furniture of the simpler type. The mirrors to be discovered in the shops and museums are all of a more finished style and perfection in detail, than could be described as strictly provincial. How-

ever, it must be borne in mind that in using the word provincial in connection with this 18th Century Italian furniture, nothing of the rustic or peasant quaintness is intended, but rather the type of furniture and furnishings that would be found in the Country-seats of well-to-do Italians who own and manage large estates composed of many farms.

*Editor's Note*—This is the eighth article in Mr. Carrère's series dealing with 18th Century Italian Provincial furniture. The first, in the April, 1933, issue, gave an outline of the general influences of the time. Chairs were discussed in May, tables in July, sofas in August, commodes in September, desks in January of this year and beds in March.



INCLIN-ATOR ascending stairs

## Heart Attacks Prove Fatal

**Avoid Stair-climbing.** No longer need you fear its discomforts and dangers. Where physical handicaps of any kind make stair-climbing distressing or tiresome these modern conveniences are a necessity. You ride the stairs in comfort and safety.

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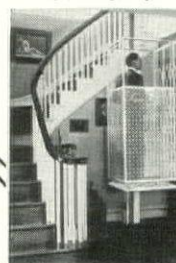
### "Elevette"

Installed in stairwell or other convenient place. Will carry medium-size wheelchair and passenger. Electric operation.

For complete information and name of nearest representative address

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cheerful in the morning*



**HOUSE AND GARDEN** joins **KITTINGER** in creating this *Bedroom*

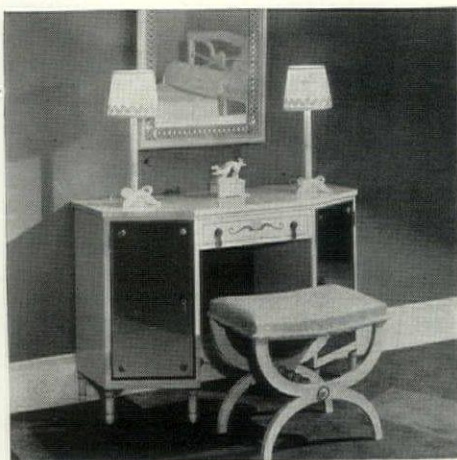
● Inspired by Italian Empire design, with a modern feeling subtly achieved by Kittinger stylists, this delightful bedroom group has been chosen for display by many leading shops as one of the outstanding Rooms of the Year . . . A symphony in tones of sunshine yellow and brown, its simplicity of line and harmony of color invite repose at night and sunny cheer in the morning . . . This furniture, designed in collaboration with House & Garden's editorial staff, expresses the classic dignity, quality and good taste inherent in Kittinger Authentiques . . . Priced within the modern bride's budget.

● The mirror panelled dressing table

adds a striking and distinctive note.

This guest bedroom and the living room shown in color in House & Garden in May, may be seen exclusively at these smart shops.

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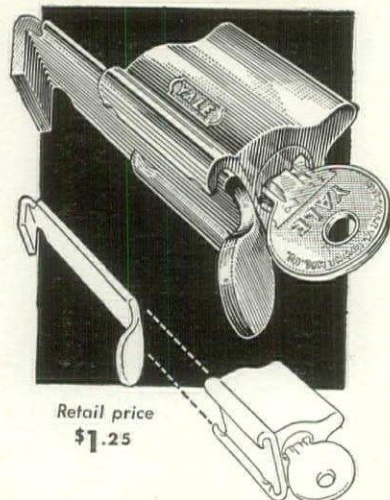


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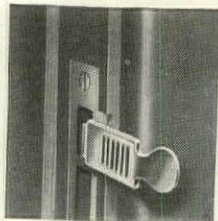
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**T**his lock is not permanently attached. You can remove it and change it from one door to another. The PERSONAL Lock will secure nearly all ordinary doors. Use it on room doors, on linen closets, wardrobes, also to give added security to entrance doors. It is ideal for traveling for, with it, you can lock the closet door of your hotel room. You will find numerous uses for it. It is really indispensable where locking facilities are either inadequate or altogether lacking.

The PERSONAL Lock can be quickly and easily attached by anyone as shown in the illustrated directions. It is small and compact, fits the handbag or pocket, yet it possesses outstanding strength.

#### HOW TO APPLY

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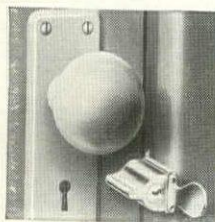


and insert the hook of the bar into the place where the regular lock bolt goes in the jamb.

Close the door, then slide the cylinder back onto the bar as far as it

will go, right up against the door, and remove the key.

If the key can not be moved at this position, slide the cylinder back slightly until the key will turn.



Any hardware dealer who hasn't The PERSONAL Lock in stock as yet will gladly order it for you.

**THE YALE & TOWNE MFG. CO.**  
STAMFORD, CONN., U. S. A.

**YALE MARKED IS YALE MADE**

## Ancient loving cups as collectors' items

(CONTINUED FROM PAGE 72)

or were tottering to obscurity. The trade in Italian productions and the French school largely founded and influenced by Italians, the Spanish and Portuguese output, and that of Holland and Flanders more-or-less under the direction of the German masters had never approached that of Germany. Nuremberg and Augsburg are the two cities that might be said to have commanded commercially to a large degree, the silver appurtenances of the 16th Century for the rich households in many lands. The Germans at this period, and in this one branch of artistry, have wrought into metals some of the heritage of beauty that came out of the then opened tomb of the dead ages. It is now conceded that many of their exquisite productions partake of that chastity and dignity of design which is an essence of the spirit of Greece that approached perfection.

#### CUPS FROM TIROL

The loving cups that illustrate this article are in the collection of Medieval and Renaissance silver at Castle Plars near the old city of Meran, now Merano, in South Tirol—a Gothic structure built by an uncle of the "Ugly Duchess," Margaret of Tirol, whose fame has been so brilliantly revived by the novelist historian, Lion Feuchtwanger. They are all of Germanic origin and most of them were brought over the Brenner Pass down the Roman road which was one of the chief highways of history nearly four centuries ago. When, how, and by whom each was ordered are inquiries which bring up the whole vista of past Tirol life to the imagination; that pleasant land that held more castles and vineyards than any other like circumference in Europe. They possess the mystery and wonder all beautiful old things keep. In a sense they are little keys to aid the student in the reconstruction of history. The pageant of that noble century flooded with the classic lore discovered in the nearby Southlands and the awakened appreciation of beauty is now tradition. The stalwart castles are mostly in semi ruin. But the frail loving cups—souvenirs of festival and laughter—with a little gentle polishing can be made to look as they did when they left their guild halls and that street of goldsmiths each old city then possessed. Hidden during sieges and wars, often given the freedom to live on as old silver by the stamp of a conqueror, stolen, and bartered, they still exist in all their pristine brightness in a dim tapestry.

The pear loving cup which bears inside its lid an engraved leaping chamois and initials is signed by Albrecht Jamnitzer 1550-1590, the eldest of the Jamnitzer clan and is one of his two or three known signed pieces in existence. All Jamnitzer work is of such exceeding rarity that even Christies, the world's greatest mart for old silver, state that no Jamnitzer specimens are recorded on available records as having been sold in their rooms. A magnificent rosewater ewer and basin by Christoph Jamnitzer is, or was, in the collection of Imperial Austrian family. Photographs of it appear in an E. Alfred Jones article on the plate in the Museum at Vienna in an old issue of the

*Connoisseur*. Here Jamnitzer genius stands the test of comparison with a genuine Cellini masterpiece, mentioned in his memoirs—the saltcellar given by Charles IX of France to the Archduke Ferdinand of Tirol on the occasion of the king's marriage to the Archduchess Elizabeth, daughter of Maximilian II. The saltcellar is illustrated on an opposite page in the *Connoisseur* article. There is an epergne also by him in the Kunstkammer of Berlin. The pear cup was evidently made as a trophy of the chase and given by one lordly huntsman to another. It probably often journeyed in its past to feasts in cold alpine forests—containing the cherry or pear gin so beloved in ancient Tirol.

The Mercury-columbine Cup signed by Martens of Lueneburg was made about the middle of the century. The making of a columbine cup is said to have been the last test for proper enrollment as a member of a proud German guild. The form was popular for use as a table loving cup as the lip had always six lobes and could be gracefully turned for successive lips. Columbine cups embellish the great collections the world over. South Kensington Museum owns one attributed to Wenzel Jamnitzer, decorated with strapwork and cartouches. Three of them containing graceful figures of Judith, Diana, and Lucretia. Two others are in the municipal collection in Nuremberg. One of these was engraved for Ortwein's (*Deutsche Renaissance*).

#### NUREMBERG

An interesting covered cup of unusually large size hall-marked in Nuremberg but unsigned, is known as The Crusaders Cup, from the figure of a Knight which tops its lid. It was made for a French family in memory of an ancestor who took the pilgrimage to the Holy Sepulchre. Many noble young Tirol youths left their jousting and hunting, the prized Arabian horses, the wolf hounds and falcons to follow in the footsteps of Godfrey de Bouillon. The cup belongs to what is known as the pineapple or grape pattern family, from the beaten out lobes that suggest the fruit. There are many examples extant as the design was popular, especially in wine producing regions all through the century. The Plars Collection numbers ten. They are all covered cups, and their workmanship is of such excellence that it is almost impossible to detect the cover lobes that overlap those of the lid.

Wedding cups that are fortune or wager cups belong to a unique class of the loving cup. The one shown is by Heinrich Mack of Nuremberg and bears his mark, the first letter of the last name closed with a bar which is slightly raised above the feet of the letter. Mack flourished in the last years of the century and his creations found numerous copyists appearing in English production some decades later—the same idea subjected to modifications. There is a wedding-wager cup thought to have been made in Strassburg about 1590—Mack's date—in the Franks Bequest at the British Museum and two others in the Pierpont Morgan Collection. The wedding-fortune cup

(Continued on page 94)

## Everyone is talking about this ONION SOUP



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**ONION SOUP**  
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# THE GARDEN MART

## EVERGREENS ET AL

Generally speaking, evergreens are sheared when the new growth is an inch or so long. If, at this time, half of this growth is clipped off, the final result will be a decidedly thickened surface of the tree caused by the forced branching of those shoots which have been operated upon. Obviously, such an effect will not be marked in a single season; two or three successive prunings may be needed.

A timely thought, this—and now for another one: Almost any kind of known plant can be found at some nursery or other if you look in the right direction. One of the best guide-posts to such discoveries lies below this last line!

## ACCESSORIES

**DOG-O-WAY.** Non-poisonous powder repellent. Aids in keeping dogs away from evergreens. 3 large sifter-top cans \$1. Postpaid P. W. Rhoades, S. Sudbury, Mass.

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**NARCISSUS BULBS:** Mixed, naturalized, vigorous. Government inspected. \$25 per bu. & express. Discount on quantity orders rec'd before Aug. 1. Fall del'y. Rose Lawn Nursery, 138 River Rd., Willoughby, O.

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**PEAT MOSS, BEAVER BRAND** (Domestic-Pulverized) packed in 100-lb. hemp bags. \$1.25 F.O.B. Garfield, Ohio. Cash with order. Beaver Peat Products Co., Damascus, Ohio.

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**GET ACQUAINTED COLLECTIONS.** each comprising 12 gorgeous varieties for \$1 postpaid. Choice of six carefully chosen and well-balanced collections, headed by following favorites: Allure, Cardinal, Dolly Madison, Coronation, Frieda Mohr, and Dosa. Catalog listing over 300 finest varieties and illustrated with lifelike drawings sent free on request. Jardin des Iris, Dept. HG, Battle Creek, Michigan.

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**IRISES—RELIABLE FALL BLOOMERS** are included in our extensive collection. Highest quality plants at modest prices. Write for free catalog. Hill Iris and Peony Farm, Lafontaine, Kansas.

**25 DIFF. FINE IRIS FOR \$3.00—cut \$6.00.** Named and labeled incl. Cardinal and Labor. Send for catalog featuring color groups. Prices greatly reduced. Kenwood Iris Gardens, R. R. 10, Cincinnati, Ohio.

**IT IS EASY** to select the wrong Iris. Send for our 1934 illustrated catalog which lists only the best. Quality Gardens, Freeport, Illinois.

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**ORCHID PLANTS** extra fine for greenhouse. Carolina Orchid Growers, Inc., Southern Pines, N. C.

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**PEONIES—For over twenty years I have been a Peony enthusiast** and have purchased 1068 varieties from growers in France, England, Germany and the United States and have discarded more than 900 of them. Allow me to send you the names of the best Peonies retained from the 1068 varieties. Lee R. Bonnewitz, Box 1021, Van Wert, Ohio.

**PEONIES—4 superb Peonies. Asst. colors, labeled,** including the rose fragrant "Richard Carvel" for 10c Parcel Post Prepaid. A rare bargain. Better order now. Catalog of 521 exquisite double, single and Japanese Peonies and 665 lovely Irises free. C. F. Wassenberg, Van Wert, Ohio.

## PERENNIALS

**PERRY'S IMPROVED GOLDEN MARGUERITE:** Hardy, continuous blooming, and a delightful cut flower; plant until July 1 for flowers this Summer; height 15-18 ins., strong plants \$2.50 a doz., postpaid. J. B. Roy, Conway, Mich.

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**NEW & OLD VARIETIES** of Perennials. Native Plants and Alpines at popular prices. List free. W. A. Toole of Garry-nee-Dule, Baraboo, Wisconsin.

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**RAREST ALPINE SEEDS—The Olympics, Kashmir, the Tyrolean Alps, the Formosan Highlands** and the ancient gardens of England have all yielded treasures to my collectors. Write Dept. H for most interesting catalog. Rex D. Pearce, Merchantville, N. J.

## TOOLS

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**RARE WISTARIA.** Naga Noda with purple flower clusters 3 to 5 ft. long. \$5.00; Viola plena with double violet flowers & roses with clear, pink flowers. \$1.50 & \$3.00 each. Our plants bloom. Bkkt. upon request. A. E. Wohler, 921 Montg. Ave., Narberth, Pa.

## How to get along with country neighbors

(CONTINUED FROM PAGE 70)

be submitted once a month. Soon the cream started appearing three times a week. Well, if that farmer hadn't had such an inordinate appetite for goose eggs he might have gotten away with the extra delivery indefinitely because the family somehow managed to use up the larger supply, but when it arrived four times, five times, and finally every day in the week, something had to be done about it. Word was sent by the farmer's son that the understanding was for bi-weekly cream and daily milk. No repartee was necessary, for suddenly, without any warning, delivery of both ceased completely. Diplomatic inquiry elicited the farmer's ultimatum that if the family didn't want both cream and milk every day they couldn't have any at all.

"Browbeat me, will you, threaten and racketeer?"—those may have been the bitter thoughts of hate and disgust that were in our friend's head, but all he did was ask the farmer for his bill, paid it, dropped the subject and found another ruralist quite eager to serve him with all respect for the rules of the game. There seems little question as to who won that bout, while the reason for the friendly and respectful greetings that monsieur le farmer extends to the gentleman today need scarcely be debated.

So, it seems, we've come around to some sort of "to be, or not to be,"

neighborly un-neighborliness. On the fence? Excellent; strangely enough it seems the safest place to be. Support for the community from a kind of tower room could be made an ideal. If the missionary society is giving an entertainment to raise funds for the poor, suffering heathens in Africa, we'll be happy to oblige with a few tickets. If there is a food sale to help defray the expenses of the new organ for the church, let us remember by all means to buy a cake and a few cookies. That, usually, will be no great sacrifice. Since the church is still such a primary force in most of our vacation villages, around it will revolve the majority of the get-togethers and native social life. And with our unique brand of alter ego (Mammon, if you insist) interest in its welfare, we can intrench ourselves respectfully in the neighbors' esteem.

Now for that inevitable last word. Even at the expense of being nominated queer for non-participation, we simply must stay out of the petty intrigues and banal scandals that circulate in every small town. That beautifully discreet "yes" or "no" which the city has taught us should be treasured as one of our most precious possessions. It is wisdom to exchange pleasantries with one's neighbors, but only ruin lies in the path of local gossip, outside, of course, our own dinner table where no tale-bearers are present.

## Why not name your place?

(CONTINUED FROM PAGE 76)

Pink Jail! Directions are used in Southend, Nether House, Upp Hall, Eastover, Up Park, Northview, West Garth, Southfield. . .

The Irish adore names beginning with Bally . . . Ballykilty, Ballymacool, Ballinamona, Ballyseedy, Ballydivity, Ballyscudane, Ballaghadareen may mean something to you if you are of Irish extraction. Mount is another favorite name beginning; Mount Panther, Mount Firola, Mount Velvet, Sallymount are typical. Town is used as a name ending, as the English use *ton*. Tankardstown, Baggotstown, Leopardstown, Irishtown, are place names in Ireland. Other typical Irish names are Blackgavin, Donnycarney, Cooleen, Gallow Ferrans, Calf Hall, Scarteen, Cosheen, and Coolnakankey.

Scotch names are almost as puzzling as Welsh ones. Here are a few I know of: Humble House, Touch, Quinish, Cushine House, Weens, Cloan, Foderty, Letterewe, Letterellen, Letterfinley, Thincare, Foss House, Crindau, Glendarnel, Durie House, Achnacarry, Lossit, Clatto, Craigintinny, Finnich Malise, Skail House, Balcaskie, Had-do House, and Yester.

Welsh names are worse than Greek to me, but I give you a few typical ones: Dinas Mawddy, Nryn-y-Bedw, Coed Coch, Ystmycolwyn, Taffy, Pwll-y-head, Murmur-y-don, Ceris, Cefnfaes, Plas-yn-Vivod, are a few that sound exciting. Goodness only knows what their meanings are.

After the Scotch and the Welsh, I

feel this article would not be complete without a few of the English names that are strange, but doubtless have their sources in old words of the Romans and Danes and Saxons and Normans that might be found in old dictionaries: Pepper Arden, Chean, Luton Hoo, Raby, The Hoo, Rokeby, Nymet, Fillongey, The Flosch, Possil House, The Tofte, Pex House, Longformacus, Gower Hey, Breck Hey, The Pyghtle, Parson's Pigtle, The Biggins, Quex Park, Ashby-le-Springs, Newton-le-Willows, The Roos, Pye Hayes, The Shieling, Bure Homage, The Jumbles, Chettle, Chown, The Moot, The Thwaite, Nether Padley, The Burcott, Falling Royd, Plashett, Abinger Hammer, Twitchen, The Noak, Twitten, Ball Haye Hall, Alum Scar, Ham, Hamwood, Sandal Magna, Throws, Seaton Delaval, Hutton John, Skilts, Bovey Tracy, Cruck Meole House, Marsh Gibbon, Bix, The Hirsell, Ballards Shaw, The Motts, The Dormy, Bingles, Great Wrattling, The Looe, Flass, Soggs House, The Styche, Great Marld, The Staithe, The Oakey Knowe, Easton Neston, The Hoath, Chilmington Fenings, Fontmell Parva, Satwells Barton, Packwood Haugh, Betton Strange, and Stratton Strawless Hall.

Among these hundreds of names you may find inspiration for your place name. If I can help you, do write me. And if you know any amusing place names, please send them to me to add to my collection.

You will find it of advantage to mention House & Garden, in writing to these advertisers.



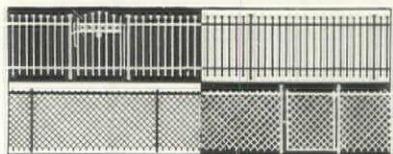


He may be a pet to a neighbor—but he's a "garden-wrecker" when he's footloose. A sturdy Stewart Fence of Chain Link Wire or Iron will keep him out—and also afford a safe play area for the children. Stewart builds a Fence for every type of property regardless of size. Your home isn't complete without a Fence.

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## Chrysanthemums that dare the autumn

(CONTINUED FROM PAGE 53)

them to blossom in July and August.

To reach perfection Chrysanthemums must flower when nights have begun to turn cool. They may set blossoms much sooner but the open flower will not be perfect. In New England and along the Canadian border, of course, where nights grow cool in July and August, early maturing is sensibly encouraged and little pruning is necessary. For these States the early-flowering English varieties are suitable although sometimes they are a little difficult to winter well in the field during their first few seasons after importation.

Artificial production of autumn light conditions will induce many of the late-flowering Chrysanthemums to bloom early. One specialist in the region of Philadelphia, following the method of the Cornell University experiments, darkened his trial beds at five P.M. and uncovered them at seven A.M. daily from July fifteenth to September first. His plants bloomed four to six weeks earlier than those of the same kind in the open field but the blossoms were not equal to those maturing later under natural conditions.

This interest in early flowering, however, can be overdone. Why should we want Chrysanthemums in July, August, or even in early September? There are plenty of Hardy Asters, Dahlias, Gaillardias and Calendulas then. The mission of Chrysanthemums is to extend summer another month, to glorify the October garden, to give us the thrill in favorable seasons of outdoor flowers even in December. If we can select plants that will just escape frost and prove hardy in winter, we shall do well enough.

### CONCERNING CHOICES

The time to select Chrysanthemums is in the autumn when they are at their height. No catalog can ever describe the glory of their blended blossoms. Spring is the only time, of course, to plant Chrysanthemums—in late April or early May so that a few weeks of cold weather will encourage root formation—but autumn is the season for making a list. Such a list should not exclude the older varieties, many of these having proved worthy of respect over a long period of years, and it should include such excellent introductions as the Korean Hybrids.

This year there are six distinct varieties of these Korean Hybrids varying from pink through yellow to salmon and apricot tints: Mercury, Daphne, Ceres, Apollo, Diana and Mars. A sweet fragrance, as well as unusual pastel colorings, characterizes them. They have proved absolutely hardy also and even tolerant of those wet, soggy soil conditions which spell death to other Chrysanthemum types.

Here is a good general group of early and late Chrysanthemums, both single and double, which growers recommend, and the tests of disinterested experimenters confirm. The white ones are more subject to damage by frost and therefore should be given the most protected locations. Dates are approximate and no attempt has been made to describe color blends.

Early Single (before Oct. 15th); White—Donald Wells; Pink—Attrac-

tion; Bronze—Buff Beauty; Red—Dazzler, Shirley Terra Cotta; Yellow—Gold Lace.

Early Double: White—Irene, Tasiva, Winnetka (about Sept. 15); Pink—Idolf (salmon pink), October Girl, Provence; Bronze—Aladdin (Sept. 10 to Nov. 1 patented), Early Bronze (Sept. 20), La Garonne (rosy buff); Red—Muldoon (purple tone), L'Argentuaillais (vivid red, gold at tips); Yellow—Barbara Cumming (to orange), R. Marion Hatton, Yellow Normandie, Comoleta.

Later Single (Oct. 15 to early Nov.): Pink—Mrs. Albert Phillips; Bronze—Mrs. Max Behr; Red—Mrs. Calvin Coolidge; Yellow—Golden Sun.

Later Double: White—White Dot; Pink—Capt. R. H. Cook, Lillian Doty, Petite Louise; Bronze—Ethel, Frances Whittlesey, Ouray (mahogany brown), Ruth Cumming; Red—Brune Poitevine, Lucifer; Yellow—Nuggets, Yellow Doty, Mrs. W. E. Kidder.

### THE ANEMONE TYPE

No fall garden is complete without the lovely Anemone Chrysanthemums, even though they are not hardy. A good half dozen of these might include the white Silver Star, the pink Surprise and Betty Rose, the red Captivation (sometimes hardy) and Red Bird, and the yellow Hearts of Gold.

When flowering is past, the roots of the Anemone Chrysanthemum must be lifted and heeled-in for the winter in a coldframe or else placed in a large earth-filled box which can be kept in a tool shed or some outbuilding where the temperature will be cold but still above freezing. Occasional watering of boxes will be necessary to prevent drying out.

The Anemones may also be planted in beds, and a simple coldframe built around them each autumn. If boards nine inches wide and twelve feet long are cut to fit the usual three-by-six-foot frame, and then sunk three or four inches in the ground before the glass sashes are laid over them, a fine temporary protection will be erected that will be easy to remove in the spring. Mats or boards must always be placed over the glass to keep the sun out and on warm days ventilation, but not sunlight, must be admitted. In the spring, when danger of frost is over, these Anemone Chrysanthemums require careful hardening off before the entire coldframe is removed.

The hardier garden varieties are assured of a safe wintering first of all if they are planted in a well-drained, protected location. Let these stock plants become waterlogged for months or frozen up in cakes of ice, and they will not survive for the necessary spring division. In good locations they will keep healthy if they are lightly covered with Oak leaves—not the soggy Maple or Elm—and then weighted with Pine branches. Salt hay, so held in place, is also a well-aerated and most reliable covering.

Many of us feel that Chrysanthemums are best adapted to plantings by themselves. In a small garden they are unsuitable because they take up too much room. Even in the large formal garden or generously planned (Continued on page 92)



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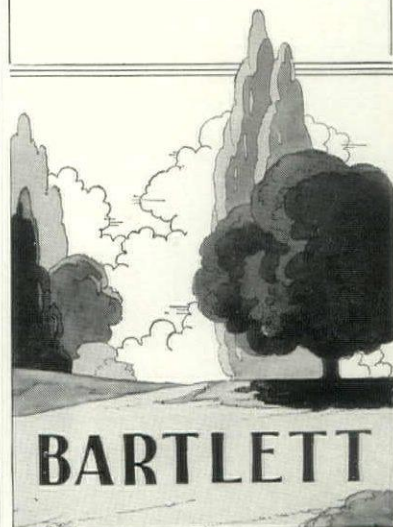


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## Chrysanthemums that dare the autumn

(CONTINUED FROM PAGE 91)

border many people grudge them space because they bloom alone when the rest of the garden is a sorry accompaniment of drying branches and frost-struck leaves. In the garden scheme proper care is also more difficult to give and, if there is any chance of their being nipped by frost, separate groups of plants are more difficult to protect than those in solid beds.

For Chrysanthemums planted alone in borders ingenious gardeners have thought up various schemes of protection against frost. Some grow Chrysanthemums against the sunny side of house or garage where they can lower over them at night an awning with a deep front flap. This flap can be thrown back before the awning is rolled up in the morning. It is an excellent use for discarded awnings in out-of-the-way places where Chrysanthemums are used only as a source of cut flowers.

Another clever gardener grows her plants beside a cellar window. On cold nights she covers with canvas a temporary wood frame erected over the plants and then opens the window from the cellar to heat them. She is one of the gardeners who always has December bouquets of Chrysanthemums!

Less complicated but also reliable is the system of throwing a sheet or burlap bag over isolated specimens. This method often prolongs the life of blooms after hard frost, since Chrysanthemums like cold and are seldom harmed by a light frost.

Badly nipped flowers will even recover if after an unexpected frost they are covered in the morning and allowed to thaw out slowly—not suddenly as they would with the warm autumn sunlight directly upon them. Frosted flowers will even make beautiful bouquets, if their stems are steeped for ten to twelve hours in a pail of water in a cold but not freezing place.

Another method of raising Chrysanthemums for house decoration is to lift and pot in August some of the

naturally dwarf and compact growers like the single Cosmos, Dazzler, Donald Wells, Gold Lace and Mrs. Max Behr, the Button Pompons like Ethel or Little Dot, and the larger-flowering double Chrysanthemums like Cometo, Idolf, Ouray, Tints of Gold and Yellow Normandy. Anemones also lend themselves well to this method.

These plants, after potting, should be watered generously and sunk in the ground. Aphids should be discouraged by a nicotine spray—a teaspoon of the 40 per cent solution to a gallon of water—and the pots brought indoors well before frost. Over a period of several days they must be gradually inured to heat and light, finally being set in a sunny window.

An application of some plant food will be beneficial at this time. Use either a cupful of weak liquid manure to a plant; or nitrate of soda at the rate of one tablespoon to a gallon of water; or an application of some commercial fertilizer given according to the manufacturers' directions. With any of these stimulants, however, the weaker "homeopathic dose" is preferable and all plants should be thoroughly watered before any of these plant foods are given to avoid burning of the roots.

Chrysanthemums will grow in any good garden soil, sunny, protected and well-drained, but surprisingly beautiful blossoms will develop in beds that are dug deeply in the fall—two feet isn't a bit too much—and filled with barnyard manure and good top soil of fibrous, loamy texture. In this rich medium, greenhouse or nursery plants may be set out in May, or young plants from the outer edges of the older garden clumps planted in April.

Autumn, then, is essentially the time to enjoy Chrysanthemums, to revel in their exotic forms and rich colorings. It is also the time to discard varieties that do not winter well or flower early enough for your locality, or make wise selections of plants for next year, and to prepare the beds for them.

## You can have a \$17.50 fire brigade

(CONTINUED FROM PAGE 73)

box of sand kept in any kitchen would be good protection; so also is the common, one-quart hand-pump extinguisher WHEN USED WITH DISCRETION. The emphasis there is justified because these extinguishers contain carbon tetrachloride which produces phosgene gas in contact with flame. And while they are ideal for use in the automobile or motor boat (outdoors), they aren't toys when you get in a confined area. Unless the room is exceedingly well ventilated—or immediately evacuated—the effect on the operator will not be exactly beneficial! As for the so-called "grenade" or "bomb" type extinguisher—the glass ball filled with chemical which you throw at the fire—they're great if you are another Christy Matthewson!

Probably the most common type of fire in the isolated house is the chimney fire. If you can get on the roof, salt or sand thrown down the chimney is usually effective, or a couple of handfuls of sulphur tossed into the furnace will send up a smothering

gas that will choke off the oxygen—provided the drafts are open. Many fire departments carry a simple gadget called a "fusee," a sort of Roman candle affair which is stuck into the furnace or the fireplace to the same end. These wouldn't be bad things to have around for the simple chimney fire grows complicated when its sparks begin to settle on the shingle roof!

Some of these hints, perhaps, are too advanced to be practical since they concern outbreaks of serious degree where a garden hose would prove quite impotent. The better part of valor, then, is to return to the original premise that all fires are small when they start, hence that's the time to fight them safely. In that light, the dividends on our \$17.50 investment begin to assume fantastic proportions. For if the man in the isolated house will only get to his fire early in the game, armed with something more than a bathrobe, he won't have to bother his head about the complicated technique of firemanship.

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## Facts that spell success with Box

(CONTINUED FROM PAGE 41)

specimens I have seen the Japanese Box seems to me to fall far short of the characteristic billowy beauty of our Eastern Colonial Box, though it may with age acquire a more picturesque individuality. *B. microphylla*, of which the preceding is a form, is a Japanese species of medium growth—three feet or so—and spreading or sprawling habit.

While the real tree Box (*B. s. aborescens*); the Common Tree Box (*B. sempervirens*); and the True-dwarf Box (*B. s. suffruticosa*) are the three of most importance and the ones more generally offered, there are others worth noting. Handsworth's Box (*B. s. handsworthii*) is of more upright growth than the type with large broad leaves of a very deep green; it is not a new variety but is now being grown much more extensively than formerly, and merits wider use. *Rotundifolia*, with broad oval leaves, and *myrtifolia* (Sweet Box), with narrow leaves and of dwarf growth, are other forms of *sempervirens* which have their place. The several variegated varieties are of little value except as curiosities.

### AGE AND BEAUTY

The more extended use of Box scarcely need be urged, except to attempt to help a more general realization of the fact that it really may be enjoyed without one's either investing a small fortune in hundred-year-old specimens or waiting half a lifetime for small plants to develop. Of course a fine old plant, with that character and individuality which only lusty old age can give, makes possible effects in planting for which there is no substitute. And they need not be used by the dozen; two or three of these old fellows, placed with an understanding eye, may "make" a small garden or a near-the-residence planting—and right now Box of this sort is cheaper than it is likely ever to be again. But remember that even the handsomest of these century-old stalwarts was once a small plant, set out by someone who was content to see it become more beautiful with each passing season through the years.

For single or isolated specimens *sempervirens* is the sort to plant. Stocky bushes set eighteen to twenty-four inches apart will soon close in. The principal use for *s. suffruticosa* is "edging" paths or formal flower beds, Rose plots and the like. It may be held at any height from six inches to a foot or so. Very small plants should be placed as close as six inches; the larger sizes (twelve to eighteen inches) may go eight to ten, or even further, but it is always best to use a few more plants rather than run the risk of having a line that will look skimpy for a time.

In the formal garden, Box bushes trimmed in the forms of "globes" and "pyramids" are used as accent points, and for this purpose are unequalled by any other available evergreen.

In planting Box, the two chief considerations are protection and drainage. While not "perfectly hardy" Box may be grown considerably north of New York City and, with careful winter protection, even into central New England. Winter injury after the first season or two is much more likely to result from exposure to biting winds

than from extreme cold. Good drainage is important because the roots, which form an extremely solid, fibrous mass, do not function properly in soggy soil, and the result is weakened growth with much more likelihood of serious harm from diseases to which Box is subject.

The winter protection of Box—once it is taken for granted that, in severe climates, it will have to be given, and provision for it is made in advance—is not a difficult matter. For large specimens, unless they are exceptionally well protected by nearby buildings or heavy growth, such protection should be provided. Winter housing may be made by driving down four stout posts—two-by-fours, of spruce or hemlock will serve excellently—and nailing ten or twelve inch wide boards, a foot apart, around them. If exposure is particularly severe, the boarding may be made almost solid on the side or sides of prevailing winter and spring winds, usually North or West, but near the coast on the sea side. Nail heads should be left projecting a half inch or so, to facilitate taking the housing down in the spring.

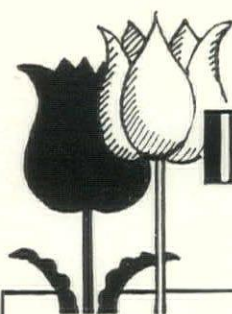
This framework should be put up before the ground freezes. Later on, with the approach of really severe weather, heavy but not too closely woven burlap, tacked over the boards, will afford wind protection and at the same time permit ventilation, a few open spaces on the south or east sides being left to make sure the plant is not too much closed in. Over old, wide-spreading specimens in danger of being broken by a heavy weight of snow, there should be roofing of slate or burlap substantial enough to guard against this. For hedges, a row of stakes, with burlap stretched between, along each side is usually sufficient. Dwarf Box edging is easily protected by placing light boards (the cheapest grade of clapboard or ship-lap will do) held by small stakes along the row six inches or so from the plants, and filling in with leaves or light straw. Nothing is needed over the top as any injured tips will be removed with the first spring trimming. A Box border so protected will come out clean and bright green in the spring, under conditions which would otherwise result in badly winter-burned and rusty-looking plants remaining unsightly until the new growth developed.

### PLANTING DETAILS

Planting may be done in late summer, though spring, north of the Mason and Dixon line, is usually preferable. Like other fibrous rooted plants, Box takes particularly well to a humus-full soil. Plenty of peat-moss, and a mixture of fine and coarse bone meal, make a good combination for planting, with an application of some fertilizer moderately rich in nitrogen and well supplied with potash, worked into the soil each spring. As Box is acid tolerant it makes little difference whether the soil is acid or alkaline, so long as it is neither extreme. Around large plants the soil should be watered in, to make certain of filling all air spaces.

While Box will stand any amount of clipping and shearing where a smooth formal surface is wanted, the irregular billowness so characteristic of old

(Continued on page 94)



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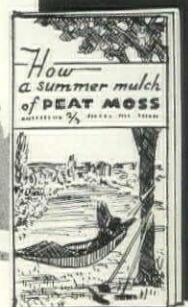
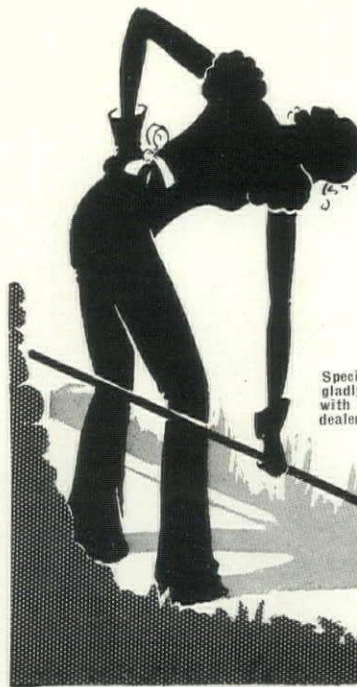
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## Facts that spell success with Box

(CONTINUED FROM PAGE 93)

specimens and old hedges is most quickly developed by pruning back only moderately—mostly heading in branches or branchlets which tend to stand out beyond the general surface. These should be cut back in a few inches, so that the new side shoots which develop will come even with the surface, covering up the "stub."

When the soil at the roots of a large Box once becomes dry it takes an enormous amount of water to get it thoroughly moist. Dry weather watering is best done with the open hose.

Of the several insects which may attack Box the most commonly encountered is the Leaf-miner or "midge"—a tiny yellowish fly less than an eighth of an inch in length. It punctures the under surface of the leaves, depositing eggs that develop into one-sixteenth-inch-long maggots which, working within the leaves, cause characteristic irregularly oval, blister-like raised surfaces, often three or four to a leaf. The maggots over-winter within the leaves, the young flies or midges hatching out in late May or early June. To control, spray thoroughly, just as the first flies start to emerge from the under surfaces of the leaves, with a mixture of ¾

pint 40% nicotine sulphate, 12 gallons of molasses and 8 pounds of soap, to 50 gallons of water. Repeat frequently during the time—usually about two weeks—that the midges continue to emerge, keeping the foliage as nearly as possible constantly moist.

The Box psylla is a grayish, sucking insect, covered with a waxy exudation. It gathers in clusters in the terminal shoots causing the leaves to curl inward in an unnatural manner. Usually it is first noticeable in the spring. Spray at once with nicotine sulphate and soap or some similar "sticker." For Red Spider, which may prove injurious during very hot weather, spray forcefully with water, and if the infestation is bad, with Dritonic sulphur, one pound to ten gallons of water.

Another thing to be on guard against is the Oyster Shell Scale, which forms a grayish encrustation on twigs and stems. Spray in spring—mid-May to mid-June—when the young nymphs hatch, with 40% nicotine and soap.

In general the plants should be carefully watched, and any diseased, cankered, or abnormally weak growth pruned out, and the cuts painted over with a strong Bordeaux mixture.


## Ancient loving cups as collectors' items

(CONTINUED FROM PAGE 88)

is really two cups. The figure of a woman and sometimes a man—the figure always ending at the waist in a bell shaped skirt—supported a smaller cup on a swivel. When such a cup appeared at a wedding feast in Tirol the bridegroom was expected to drain the larger cup, and the bride the one that swung above it. If either spilled any of the contents, an ill omen was cast upon the couple's future and a friendly bishop or priest was hurriedly importuned to say a blessing and dispel the evil. Tirol was a land where black magic lingered longer than in most parts of Europe. Witches, elves, and even prehistoric dragons were said to inhabit the forest glooms at a period when other countries had relegated them to the dusty chamber of medieval horrors. The overlord was as superstitious as his peasants, the children of wild serfs, hence the popularity of the custom. Other cups in pairs were made also for wedding-loving cups, often one fitting into and lopping the other. In old silver annals

these are designated as fitted cups. The illustration shows a beautiful pair known as the Baron and Baroness cups, the work of Christopher Lindenberger.

16th Century loving cups bearing mottoes, dated inscriptions of sentiment, names intertwined with hearts and lover's knots, and joined escutcheons guarded by mild doves instead of that brooding eagle most nations have wanted to keep in their insignia—his last resting place as men have almost exterminated him on earth—are in the dreams of all who hunt this little by-path in old silver collecting. The cups of beruffed ladies and gentlemen still wearing demi armour make a shining page not far from the annals of chivalry. Those precious pieces that might come under the nomenclature of the loving cup made in the centuries preceding are mostly all numbered and safely locked in the treasure trove of museums and churches. The first known European silversmiths were occupied with making chalices.



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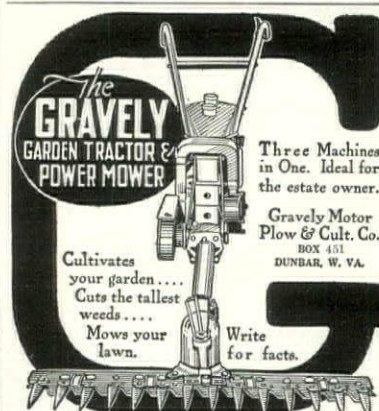
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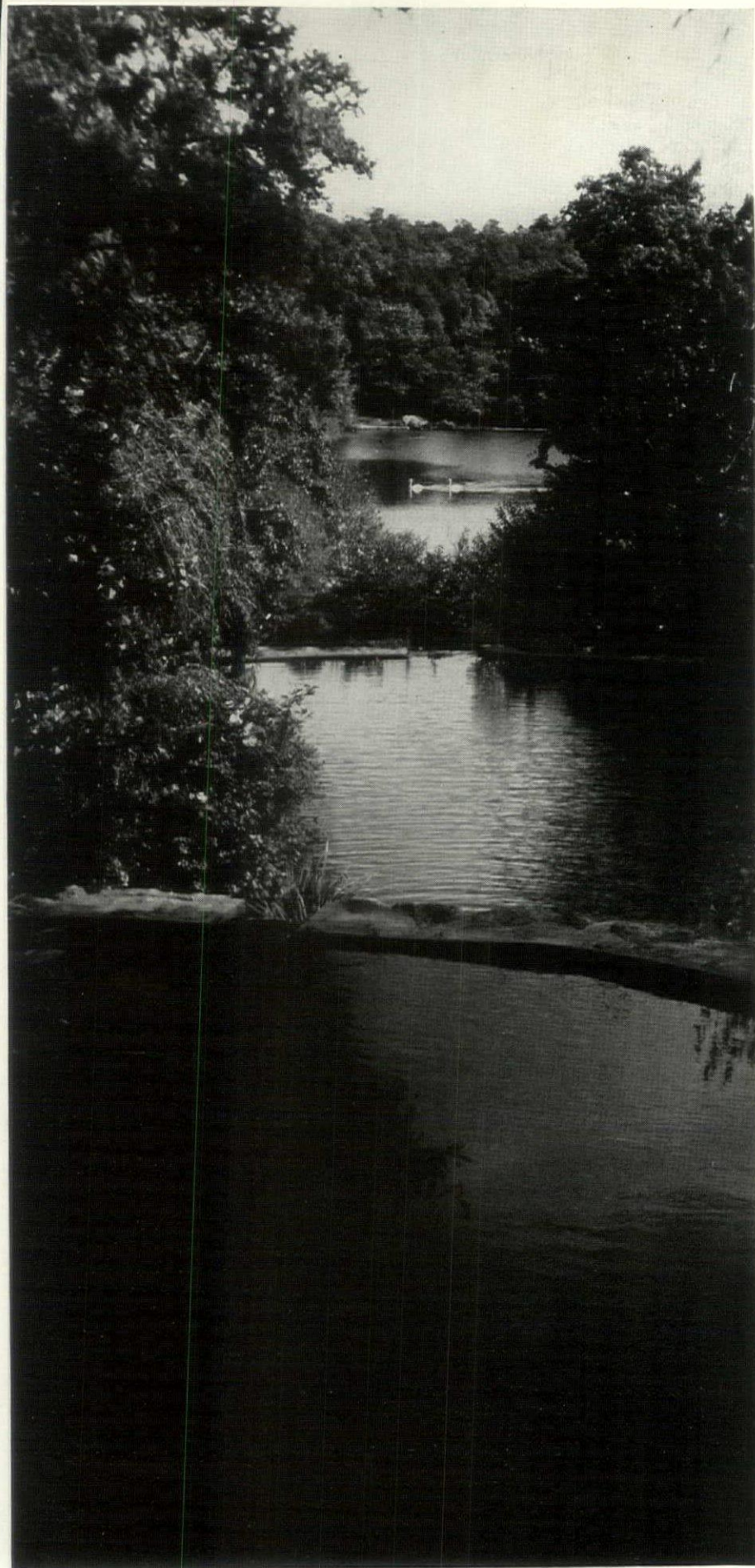
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## BIG NEWS in small type

Any one of the pocket-sized ads in this month's Garden Mart on page 90 may contain the very suggestion you've been wanting—to turn your garden from an also-ran into a neighborhood winner. Read closely.





## WANT IT?

It's quiet here—green and cool and far away. The water whispers in its little sluiceways. The leaves make the age-old sleepy sound. The earth gives back your strength. . . . When you face your problems again, you know what matters—and what doesn't.

That's why there has to be a *House & Garden*—for people who believe in the old magics. The July issue shows you a white garden in Cornwall—a little garden out West making a harbor of dreams on a city lot—espalier fruit in golden globes on a wall—wild flowers in California meadows and high in the Siskiyous—all the new iris, with the I. Q. of each—begonias and how to grow the best—rose propagation—and Doc Lemmon's invaluable Hints for Gardeners.

In case you're building, you'll see the little house in color, complete with plans—the Colonial house in miniature—the three weekend houses with disappearing windows to turn porches into living rooms—the points of a good roof—Constance Bennett's beach house. If you've found perfection, set on an unfriendly site, you'll learn how to pick it up and put it down again somewhere else.

Indoors, there's a series of small apartments with all the elegance of spacious footage—a "How To" article on quilting—a tribute to the dean of American modernists, Paul Frankl, whose first work *House & Garden* showed twenty years ago. . . . And in the kitchen there's that *Cordon Bleu*, June Platt, making marvelous "Country Dishes for Town and Country," including one with a duck that Richardson Wright says is the best thing he ever put in his mouth.

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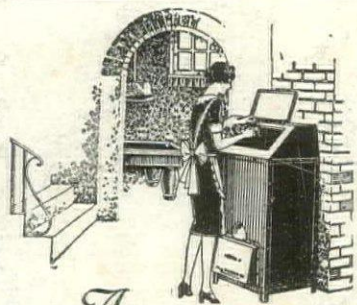
The July issue is worth ten times the price. But the whole box of tricks is yours for the same old silly little quarter-and-dime . . . Or—why not subscribe.

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HOUSE & GARDEN

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## Taming wild Roses for the garden's show

(CONTINUED FROM PAGE 80)

*milis* has fragrant flowers borne over a long period. This species will stand some shade, if necessary, and it is extremely hardy. It is also one of the species the foliage of which turns brilliantly in autumn. The Swamp or Carolina Rose, *Rosa Carolina*, is one of the commonest of our species, growing to a height of five to seven feet and suckering freely. It bears its wide pink flowers in corymbose clusters. The hips cling all winter and keep their color until early spring.

Of course the Sweetbrier, *R. rubiginosa*, is a tramp and a most ingratiating one. Starting in Europe it has wandered half the world over. We meet it as an old friend on the edges of New England pastures or in Virginia lanes, as well as on the other side of the water, tall, thorny, bespangled in season with pale, almost scentless blooms but eternally endeared to us by the keen sweetness of its leaves that is released by a pressure of the fingers, by rain or frost. In any collection it should be present, as should the Dog Rose, *R. canina*, often its companion in our wild, though of European origin. This is a pretty sort with a sort of awkward elegance and its single blooms are fragrant, though its leaves are not. Both these kinds are tall and bend this way and that seeking support.

Of all the Roses that have come to us from overseas in late years, none has so firmly established itself in our regard as has *Rosa Hugonis*. It is a wreath Rose, that is to say it bears its single canary-yellow blossoms thickly along the curving branches so that each branch suggests a wreath. The foliage is small and elegant, the bush about five feet tall, and even when leafless the slender brown stems have a certain distinction. It is one of the earliest Roses to bloom, and the yellow flowers are followed by black hips.

Appearing a good deal like a double-flower *Hugonis* is another yellow Rose, *R. Xanthina*, from northern China and Korea. If well suited as to situation it is more vigorous than the foregoing and blooms for a long period. It has small delicate foliage and the early blossoming that recommends its compatriot. Both flower before the two

yellow Roses with which we are more familiar, *Rosa Harrisoni* and the Persian Yellow Rose, both of which make charming shrubs for use in borders or as specimens. One more yellow-flowered Rose may be mentioned, *R. Ecae*, from Afghanistan and Turkestan. It is little known but is quite hardy, the bush growing from four to five feet tall, with finely divided foliage.

I have always loved the Scotch Rose, *R. spinosissima*, in its various forms. They make tangled bushes some five feet tall, suckering freely, so that the many fine-spined stems soon form broad masses. There are white, pink and pale yellow forms, and one that I have grown ever since I had a garden is called Stanwell Perpetual. It bears small, double, flesh pink flowers in the greatest profusion, and while certainly not perpetual does now and again yield a nosegay out of season. Mr. Wilson's favorite in this group is the variety *altaica* from the Altai Mountains of Siberia. "It is more vigorous," he says, "than its sisters, growing fully six feet tall with pure white flowers, each two inches across, abundantly produced." Hips are black.

One of Mr. Wilson's most important introductions is the lovely Rose he named for his wife—*Helenae*. It is said that the pure white blossoms perfume the countryside in Central China during its flowering. *R. Helenae* is a strong-growing plant, making canes from six to twelve feet in length that arch gracefully and the flowers are borne in large clusters. The hips are orange colored. Mr. Wilson is also responsible for the introduction of the beautiful and distinctive *R. Moyesii*, which when growing in good limey soil may reach a height of nine feet, but it is said to be somewhat difficult to establish. The dark leaves are grayish on the undersides and the flowers, nearly three inches across, are usually produced singly and are of an unusual tone of dark rose-red, set off by a boss of golden stamens. The fruits are conspicuous, bright orange-scarlet in color and shaped like a bottle.

In its typical form the Mount Omi Rose, *R. omiensis*, has lovely feathery foliage and white four-petalled flowers

that appear early. The curious pear-shaped fruits are red with yellow bases and stems and make a most lively display. There is another form with all yellow fruits that is said to be otherwise identical with the type, and there are still several others offered, one which is said to have "immense thorns whose broad wing-like bases almost join along the branches, making a very unique and striking effect."

Two Chinese species worth including in a collection are *R. Willmottii*, named by Mr. Wilson for Miss Willmott of Warley Place, and *R. setipoda*. The first makes a dense bush some six to eight feet in height, clothed with fine and very ornamental foliage and bearing many solitary lilac-pink flowers, followed by orange-red fruits. The effect of the plant is slender and elegant, the stems somewhat drooping and of a grayish color. *R. setipoda* grows tall also and in June is gay with many-flowered clusters of large pink flowers that pale somewhat towards the centers, and it is almost as gay when later in the season the polished scarlet, bottle-shaped fruits have matured.

Perhaps the most beautiful European wild Rose is *R. rubrifolia*, that is the most beautiful when we take into consideration its unusual foliage. Its reddish leaves have been described as being overlaid with a glaucous bloom. This makes it unique among Roses, and while its pink flowers are pretty enough its foliage is its chief fortune.

As space comes to an end I realize that very little has been said of a subject that is as wide as three continents. The Rugosa Roses have a place here and there are many others. Some of our western species should also be noted, and if one dwells in a mild climate one would certainly want to grow the beautiful white-flowered McCarty Rose, *R. bracteata*, that is naturalized in some parts of the south; the lovely Cherokee Rose, *R. laevigata*, and of course the dainty *Banksiacas*, white or yellow, double or single.

All are worth growing and to any who would like to make their acquaintance I shall be glad to send their whereabouts upon receipt of a stamped and self-addressed envelope.

## The gray landscape

(CONTINUED FROM PAGE 78)

Buckwheats (*Eriogonum*) contribute greatly to the color display of the deserts. In the first family there are many dwarf Sunflowers and some dwarf Asters, but the most striking members of this group are among the *Erigerons*, a group of wide-eyed dwarf Daisies in yellow, lavender and white. Some of them are little gray-leaved shrubs with yellow flowers, while others have big open lavender to violet faces with yellow centers. Of this type *E. chrysopsidis* with yellow flowers and *E. linearis* with violet and gold blossoms are widely distributed and exceedingly floriferous even in the furnace-like heat of the canyons. Another one of the first rank is *Townsendia florifer*, which grows abundantly with the *Erigerons*

in the more sandy parts of the desert.

Many of these little Daisies grow as flattened rosettes of foliage above which come the dainty flowers each on its own stem. There are many different types, each having its own particular beauty, but all adding greatly to the floral display of this sage-gray landscape. All have one thing in common, an abhorrence of an excess of water. They are accustomed to heat and cold and drouth, but never do they suffer from too much water in their chosen habitat. For all who would cultivate these elusive desert beauties, drainage and yet more drainage is not only the first commandment, but most of the other nine as well. As for other requirements, these desert soils are frequently

alkaline, usually rich in mineral plant foods and almost always deficient in humus.

The Composites are particularly fussy and hard for me to grow, yet some of the Pentstemons, the Sand-lily, the desert Phlox, and some of the shrubby *Erigerons*, do well in Portland where they get too much moisture, too little mineral plant food, an acid soil and too much humus.

It is certainly a test of a plant's adaptability to take it from its home in the gray landscape to the evergreen land west of the Cascades. Yet many of them thrive and show no more homesickness for the sage deserts than do men who have learned to love the gray wastes and the surprises they contain.





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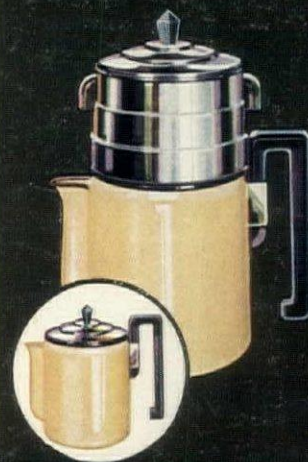
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■ Alice and Mary Byrd are cousins of the former Governor of Virginia, now in the U. S. Senate. They live on a famous Virginia estate, Upper Brandon, on the James River. The beautiful old house, with historic boxwood hedges eight feet high, dominates the same three thousand acres originally cut from the parent plantation, Brandon.

The two sisters made their debut in Richmond but they take an active interest in the crops and are in the saddle most of the day, riding their acres. They have five saddle horses, one of which is unnamed and called simply "My horse" but all their four dogs boast given names. Both sisters smoke Camel cigarettes and for different reasons.



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